VOGUE

MARCH 1

PARIS

New shape fascinations

New Dior excitements



American Fashion

The New Vamp

ADVANCE
RETAIL
TRADE
SUPPLEMENT

opposite page 22

60 CENTS

Dana
Spray Colognes

Rich in the perfume itself . . .
rich in emotional fireworks!
7 fragrances, including new
Voodoo and Lavender!



Lovely and colorful
3 oz. $3 plus tax

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...now in seven famous fragrances!

TABU AMBUSH 20 CARATS PLATINE EMIR VOODOO LAVENDER

Dana
PARIS • NEW YORK



HENRY CLARKE

Deep Sand—Spring Enlightening $165

A beautiful new burnt beige—
a light and lively suit news. George Carmel
gives it almost-chemise ease with high waisted
belting that definitely does *not* cinch.
Of fine French wool glacé, also
in black or navy. Sizes 8 to 16.
Suits, Third Floor

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

LILLI ANN

paris
san francisco



THE ALL-IMPORTANT NAVY BLUE SUIT . . . FOR YOUNG AND EXCITING WOMEN OF ALL AGES . . .
wonderful version of the chemise silhouette, finest 100% virgin wool crepe with white faille collar and grosgrain bow . . . about 70 dollars

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

MARCH 1, 1958

COVER

Seduction . . . in the shape of a flowered bubble, shaping Traina-Norell's ravishing floor-length sheath, a vampish line with the added dazzle of wide-eyed Poiret flowers floated on bright blue Staron silk. Dress at Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. Part of the rocketing effect here: firecracker puff of hair, fire-crackling report of colour on the lips and nails—Jazz lipstick and nail polish, by Helena Rubinstein. Flexible diamond bracelets, diamond earrings, all from S. G. Barnett.



PENN

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 131, No. 5
Whole No. 2005



BONWIT TELLER • I. MAGNIN • NEIMAN MARCUS • MONTALDO'S • NAN DUSKIN



Bonwit's Rib . . .

a suit as feminine as Eve.

Jacket nipped to the waist, revealing its shapeliness even worn open.

Revealing too, the striped overblouse matching the striped cuffs and lining. Designed by Ben Reig

in a beautiful black imported ribbed worsted. With it our delicious crowning froth of fronds.

The suit, misses' sizes, 350.00 Designer Suits

New York Manhasset White Plains Chicago Cleveland Boston Palm Beach

Photo Blumenfeld
Hat Mr. John

MAURICE RENTNER


DAYTON'S OVAL ROOM®
MINNEAPOLIS ROCHESTER

HUTZLER'S



1858 costume created by Ben Reig in honor of Hutzler's Centennial

BEN REIG

endows a butterfly

brown Lorganza with

all the social graces . . .

gives it piquancy with

a demure bodice, dipping skirt.

Ours alone in BALTIMORE

100 *years of leadership* *1858-1958*

WE LAUNCH THE VERMEER-COLLARED SUIT, BLACK ITALIAN WORSTED-AND-SILK, 275.00

MISSES SUIT COLLECTIONS HAT BY TATIANA



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HARVEY BERIN

DESIGNED BY KAREN STARK



This subtle change of direction—

can you doubt that

Traina-Norell is master of it?

Pale, perfectly cut tweed,

265.00 in the designer collections,

Lord & Taylor, New York

TREE OF LIFE

Helena Rubinstein reveals a new beauty treatment from the miracle of birth!

Tree of Life goes to the very source of human life
so your beauty can be born again

TREE OF LIFE Cream actually offers your skin, for the first time, the very same biological elements that nature feeds the unborn baby.

Helena Rubinstein has had the scientific genius to develop TREE OF LIFE Cream with Placene*—*the very source of human life itself!*

TREE OF LIFE contains life-supporting ingredients upon which all growth depends. They act naturally on the nutritive bed of the skin. It is this area that holds the precious key to moisture, tone, smoothness, wrinkling.

These biological substances work to restore natural oil and moisture. They tighten slack skin. Smooth and animate the surface. They actually help the skin cells to maintain their youthful function. You'll see your beauty born again!

TREE OF LIFE Cream or TREE OF LIFE Emulsion, in 7.50 and 12.50 sizes.

Prices plus tax.

*T.M.



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Hattie Carnegie 42 EAST 49TH STREET, N. Y.

Arrow silhouette one-piece dress
in navy linear worsted;
Hattie Carnegie roll-back hat in white stitched straw;
Hattie Carnegie mist mock pearls;
Carnegie Blue Cologne,
6 oz. package with gold-plated
atomizer, 5.00 plus tax.



Lord & Taylor, NEW YORK
I. Magnin & Co., CALIFORNIA & SEATTLE
Neusteter's, DENVER
Martha Weathered, CHICAGO
L. S. Ayers & Co., INDIANAPOLIS
Jewett, ROCHESTER

let them "pick-up" the orange in your prints . . .

Match them to your solid-color wools . . .

or add a dashing accent to your "neutrals" . . .



BUTTONS in iced ORANGE

—*Spring's most exciting color!*

Do you design your own clothes? Or enjoy adding your own distinctive touch to "ready-to-wear"? Then you'll want to see the B.G.E. Originales on display at your favorite fine store. Sizes and colors for every purpose, of course. And in designs so beautiful, so new, so unusual that you recognize them at once as "button-exclusives," crafted in Europe and imported only by B.G.E. Originales.

B·G·E *Originales** *T. M. REG.

"FINE BUTTONS AND BUCKLES"

Bailey, Green & Elger, Inc., 136-146 Madison Avenue, New York 16, N.Y.

N° 5 - BOIS DES ILES - GARDENIA - RUSSIA LEATHER - N° 22



THE MOST TREASURED NAME IN PERFUME

CHANEL

R.A.R
moppets

"BEAUTIFUL BOUFFANTS" THE FIRST SIGN OF SPRING

Who could help but fall in love with such precious little girls in these beautiful, easy-to-care-for Easter cottons: Lace ruffled fronts, beribboned with rose embroidery between; each with its own pouf petticoat floating pale pink or blue polished stripes. Moppets sizes 3-6x about $9, R•A•R sizes 7-14 about $11.



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Martin's, Brooklyn, N.Y.
Woodward & Lothrop, Washington, D.C.
Jordan Marsh, Boston, Mass.
Horne's, Pittsburgh, Pa.
L. S. Ayres, Indianapolis, Ind.
Thalhimers, Richmond, Va.
Halle Bros., Cleveland, O.
J. L. Hudson Co., Detroit, Mich.
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Emporium, San Francisco, Cal.
Meier & Frank, Portland, Ore.
Davison Paxon, Atlanta, Ga.
May Co., Denver, Colo.
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G. Fox & Co., Hartford, Conn.
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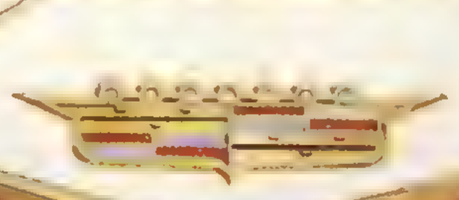


GOWN BY PHILIP HULITAR



When a lady steps into a new Cadillac, she steps into a veritable wonder-world of luxury. Here are rare beauty and harmony of color . . . flawless Fleetwood coachcrafting . . . marvelous spaciousness . . . perfect convenience of appointments . . . and the luxurious riding ease of air suspension, available at additional cost. We invite you to ride in a 1958 Cadillac soon—and to learn the story of all the new Cadillac models, including the distinguished Eldorado Brougham.

Cadillac



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

EVERY WINDOW OF EVERY CADILLAC IS SAFETY PLATE GLASS

AIM YOUR HEADLIGHTS TWICE A YEAR



The Spring Knit . . . grandly portrayed in the textured softness of 100% "Orlon"* acrylic fiber. "Orlon" endows it with lasting shape, small-space packability and colors that wash, but never wash out. In green, white, beige, navy, light blue, mauve pink. Sizes 8 to 18. About $40. At B. Altman & Co.; Marshall Field; Rich's; Neiman-Marcus; I. Magnin, Calif. and Seattle.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE KNIT OR GARMENT SHOWN HERE. GLOVES BY GRANDOE.



© REVLON, INC. 1958

Sleep away the creeping signs of age-glamorously!

Tonight . . . begin to sleep away those tiny lines that tell your age! Every time you smooth on this cool lovely liquid . . . your skin grows fresher, smoother, younger-looking. You can almost feel your dry skin drink it in gratefully — instantly — replenishing lost oils and moistures.

Smooth on a few drops tonight. Use it again tomorrow morning under your make-up. See your skin bloom with a new freshness all day!



Revlon 'MOON DROPS'

THE MAGICAL MOISTURIZER FOR DRY OR AGING SKIN

1.75, 3.00, 5.00, 8.00 PLUS TAX

Quality at your feet.

BROWN

Europeans who know fashion say they can spot
the new **Easeful American Fashion** anywhere.
In the self-assured way an American woman cuts her
hair, picks her lipstick, wears her clothes.
For example, **Pigskin Punch** by **Air Step.**
Two in the new platinum blond "Alabaster" pigskin...
airy with crushable softness.
Shoes illustrated, 12.95.
Other styles, 9.95 to 13.95
Higher Denver West and Canada

Air Step ©



Easeful American Fashion as sketched by Dora at the Westminster Kennel Club Dog Show at Madison Square Garden.

AIR STEP DIVISION, BROWN SHOE COMPANY, ST. LOUIS. ALSO MADE IN CANADA BY SCOTT SHOE COMPANY



Steal yesterday's look, says fashion. But why be stuck with yesterday's fabrics? No need . . . when you can have nylon! And today's nylon . . . in easy-care crepes, satins, voiles, tricots . . . is prettier, stronger, better than ever. One reason: today, a good share of nylon yarn is the product of the only wholly unified plant, the most modern research facilities, the most exciting name in the industry: The Chemstrand Corporation.

CHEMSTRAND® NYLON

CHEMSTRAND NYLON

Chemstrand makes only the yarn; America's finest mills and manufacturers do the rest.

THE CHEMSTRAND CORPORATION, 350 Fifth Ave., N. Y. 1 • Plants: CHEMSTRAND® NYLON — Pensacola, Fla. • ACRILAN® ACRYLIC FIBER — Decatur, Ala.



Color by VANITY FAIR

is a shade on the magic side, adding new radiance to lingerie fashion.

From the **Pink Poppy** Collection. Gown 32-38, $14.95. Peignoir, S-M, $22.95

Photo by Mark Shaw

©Vanity Fair Mills, Inc., 640 Fifth Avenue

MARCH 1
VOGUE
TRADE EDITION

PARIS COLLECTIONS
FIRST REPORT

25 pages of new shape fascinations
important to you and your customers
(pages 103 to 127)

AMERICAN FASHION NEWS

- *new vamp in American fashion . . .*

  unlanguid, sireny—"the firecracker flounce," news for evening chemiserie; the narrow day-to-day chemise with a tall peignoir belt; the curled-under skirt (pages 130 to 133)

- *city looks in knitted fashions . . .*

  eleven town silhouettes, all knitted, to wear to lunch, dinner, and the theatre (pages 146 to 153)

- *new long-distance legs . . .*

  10 ways to wear them, including the newly tinted stockings, the new shoe décolletage (pages 140 and 141)

MORE AMERICAN FASHION IDEAS

The paling beiges in fashion . . .
three costumes with fair complexions—worn with blond accessories (pages 160 to 161)

The reds in fashion . . .
continuing the rage for red: two day coats in clear new reds; red-shoe red worn with pink (pages 135, 136 and 137)

- Note these fashion ideas in your advertisements, displays, and spring fashion shows, using the clothes from your own stocks that illustrate the fashion points.

Use "Vogue Says" quotes (on the next page) to headline your advertisements.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, MARCH 1, 1958, VOL. 131, NO. 5

LET WHAT "VOGUE SAYS" HEADLINE YOUR ADVERTISEMENTS AND DISPLAYS

- *Vogue Says: "The flounced chemise—new American vamp"*
- *Vogue Says: "The firecracker flounce"*
- *Vogue Says: "The peignoir belt"*
- *Vogue Says: "The curled-under skirt"*
- *Vogue Says: "The rage for red—in fashion now"*
- *Vogue Says: "American coaterie—based on red"*
- *Vogue Says: "Knitted fashions—city citizens"*
- *Vogue Says: "Chemise shapes—now knitted"*
- *Vogue Says: "The paling beiges"*
- *Vogue Says: "The chemise glove"*
- *Vogue Says: "Fire-crackling colour—for lips and nails"*
- *Vogue Says: "Stocking tints—for long distance legs"*
- *Vogue Says: "Darkling stockings—new-tint news"*
- *Vogue Says: "A blush of colour—spring stockings"*
- *Vogue Says: "Dress and stockings—linked by colour"*
- *Vogue Says: "Shoe and stocking colours—should agree"*
- *Vogue Says: "Red-shoe red—new staging for pink"*





Your release date: February 27



Hat by Emme Photo by Don Briggs

New fashion perspective, 1958...

by Roxanne for SAMUEL WINSTON...the late-day warp print, inspired by

an eighteenth century Watteau canvas...interpreted in

the little-waisted, full skirted dress.

Neiman-Marcus
dallas houston

BEN GERSHEL



by Robert Knox



I. Magnin & Co. likes the unexpected flare of Traina-Norell's chemiserie in lace...exclusive with I. Magnin

SAN FRANCISCO • OAKLAND • PALO ALTO • SACRAMENTO • FRESNO • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • LA JOLLA • SEATTLE

I Went to a

Marvelous Party



In all of Wonderland, Alice never saw dresses so precious. Center, *"Beau-Catcher"*—silky Pima broadcloth in shell pink or buttercup yellow, embellished with washable velvet ribbon and embroidered posies. 3 to 6x $12.95, 7 to 12 $14.95. Top, *"Sprite"*—Aqua or Rose silk organza over separate cotton slip with can-can. 3 to 6x $14.95, 7 to 12 $17.95. *"Bouquet"*—exquisite yoke of Swiss Venise-type embroidery on aqua or pink organdy. Separate white slip. 3 to 6x $17.95, 7 to 12 $21.95. Bottom, *"Heirloom"*—White imported organdy over separate pink or blue slip with can-can. Exquisite museum-piece collar, embroidered in Switzerland. 3 to 6x $25, 7 to 12 $30. *"Rosebud"*—White organdy with side panel of colorful Swiss embroidered flowers. Separate slip. 3 to 6x $17.95, 7 to 12 $21.95. At fashion-aware stores or write Celeste.

Her Fashion Future Begins with Celeste *1350 BROADWAY, NEW YORK 18, N. Y.*

For the woman who believes that
her complexion
deserves the finest care
in the world...

FRANCES DENNEY

beauty preparations with

ROYAL JELLY



Viva with Royal Jelly *for dry skin*... 15.00

Creme Supreme with Royal Jelly *for sensitive dry skin*... 15.00

Eye Cream with Royal Jelly *for wrinkles in the eye area*... 15.00

Neck and Contour Blend with Royal Jelly *for relaxed contour*... 12.50

Multi-Layer Moisturizer with Royal Jelly *for dehydrated skin*... 12.50

Invisible Beauty Strap with Royal Jelly *for a "face lift" treatment*... 12.50

Prices plus tax

Miss Denney invites you to visit her Consultant at the fine stores where her preparations are sold.



*This is the official Arnel symbol—evidence that this fabric of this triacetate fiber has been pre-tested for performance claimed.

Spring is coming and here is Arnel!

Take off in Arnel by car, plane, or even just to walk to work because it's a heavenly day. Rayon and Arnel triacetate make a crisp spring fabric for a finely detailed suit for you who prefer the fitted silhouette. And it's Arnel-easy all the way—covers lots of ground with barely a wrinkle! Celanese Corporation of America, New York 16.

Rayon and Arnel Suit by Glenhaven. Gray, blue or brown, sizes 10 to 20. About $25 at B. Altman & Co., New York; H. P. Wasson & Co., Indianapolis; Cain-Sloan, Nashville; Famous-Barr Co. Suit Shop, St. Louis; J. W. Robinson, Los Angeles.

Celanese® Arnel®

Arnel . . . a Celanese contemporary fiber

SHOP 28

Marshall Field & Company

Chicago

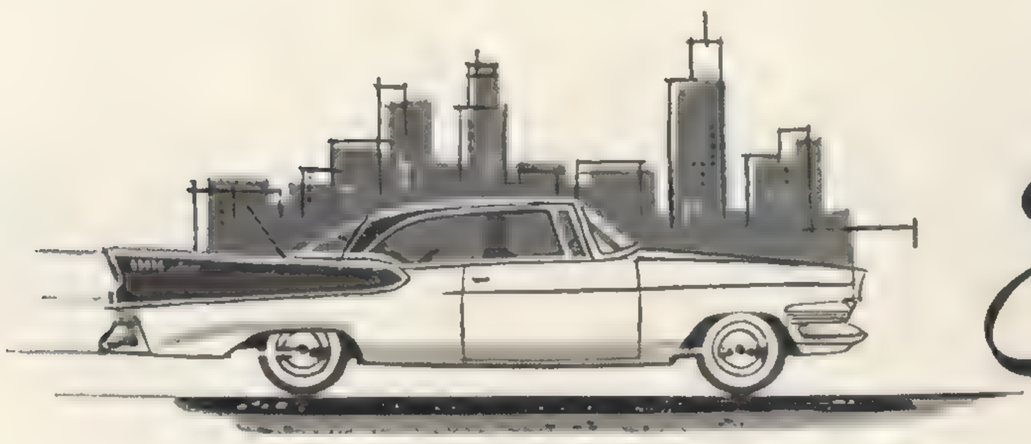
Spectacular: the look of the black and white costume for Spring by Pauline Trigere. Chiffon serge paired with rice paper silk in the blouse, the lining of the ⅞ coat. The costume, $395



Richard Avedon

RARELY EVER, SUCH GLAMOUR IN AN AUTOMOBILE...

THE SCINTILLATING STUDEBAKER



Starlight

Here is a star of the first magnitude in the constellation of Studebaker-Packard automobiles. It is the President Starlight, an entirely new hardtop of perfect proportions crafted to high standards of workmanship and styled to standards of high fashion. Its roof is a graceful line . . . thin, strong posts, front and rear, allow visibility that is really panoramic. Seats and appointments are unmistakably in the luxury category. Superior handling qualities and effortless maneuverability make the Starlight easy to park and a pleasure to drive under all conditions. See and guest-drive the luxurious President Starlight, or the economical Commander Starlight at your Studebaker-Packard dealer's, *today!*



From the Home of the Golden Hawks

Studebaker-Packard
CORPORATION

Where pride of Workmanship comes first!

PINK VIOLET

Not at all shy, this violet. Couldn't be with its wonderful pink-drenched look. How typical of Miss Arden to add to the beauty of nature to add to the beauty of you. How knowing of her to give you a new color that does so much for this spring's greens, blues, mauves, naturals and blue-tinted pinks. Miss Arden has coordinated three complete make-ups to Pink Violet—for blonde, brunette and red-head. Wherever you buy Pink Violet ask for your copy. Pink Violet Lipstick 1.75; Rouge 2.00; Nail Lacquer 1.00; Veiled Radiance 10.00; Invisible Veil 2.75 to 5.00; Eyebrow Pencil 2.50; Mascara 3.00; Eye Liner 1.00; Eye Shado 2.00. All prices, plus tax.

Elizabeth Arden

Hair style by Charles of Elizabeth Arden Salon, New York

Ticket to Adventure



The adventure begins at Monte Carlo. Lee wearing silken linen. $70.
Andie in an eyelet batiste chemise. $45.

At Edinburgh the rising rivalry of kilts vs. trews.
Lee in pleated cotton floated with silk. $80.



In the land of the Pygmies the distinguished visitors wear cool silk, flowered and leafy. Each $55.

Movie stuff in the desert. Andie's heroine suit, flaxen beauty. $70.

On March 5th "Ticket To Adventure"

with The Arkin Girls®



Lunch at City Temple. Lee's rose-print, green as a London Park. $75.
Andie in turquoise with its own print matter. $55.

Tea in a tree house above the steamy, screamy jungle.
Andie in silk to match the Rajah's jewels. $45.



Supersonic return through the newest Gateway to Adventure (New York's International Airport)
in romantic red, $45; in black and white, $75.

All prices approximate

Show breaks in 97 cities coast-to-coast

For directory of fine stores starring these Lee and Andie Arkin Fashions in Misses' and Petite Sizes turn to page 185

frappant!

Very French . . . and oh so frappant . . .
Wiesner's striking new Impressions Trickettes®
accessories for your Extravagance purse!
Hand-painted brocade with dazzling butterflies
of finest quality, hand-set marcasite gems.
In a tremendous variety of decorative color
combinations against imported white.



Slim Sifter Compact . . . about $4 • Cigarette Case . . . about $3.50
Addresso Key Chain . . . about $3 • Fan Lipvue . . . about $3 • Trickette Lighter . . . about $3.50
Pillbox . . . about $3 • Jack-knife Comb . . . about $3 • Perfumer . . . about $3
all prices plus Federal tax

THE MOST DESIRED GIFT AT AMERICA'S FINEST STORES

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Mirror-back Combs
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2-Tier Jewel Boxes

Ask for TRICKETTES® in Your Favorite Store — or Write for Store Nearest You WIESNER OF MIAMI 1811 Purdy Avenue, Miami Beach, Florida



FLEISCHMAN OF CALIFORNIA takes a style cue from the Spanish Main with a sparkling group of SUNABOUTS from their "Costa Brava" collection in CONE CANVAS DUCK. Coneset for ease of care, this fabulous fabric drips dry, blithely sheds wrinkles. Stark white/with blue and red stripe, Sand Beige/with red and gold stripe. Sizes 8 to 16. Longer middy shirt, about $8. Jamaica shorts, about $7. Midriff middy, about $7. Front-wrap skirt, about $9. Available at: B. Altman & Co., all stores; Neiman-Marcus, Dallas & Houston; I. Magnin, California & Seattle.

CONE®
CONE MILLS INC.



Talbott leads you beautifully into spring with this tone-on-tone sweater fashion in luxurious, shape-keeping "Orlon"* acrylic fiber. With "Orlon", sweaters stay heavenly-soft, need only a suds and a rinse. Shown here in china blue with navy. Other versions of "The Sweatered Look" in a range of spring fashion colors. Sizes 34-40. Collared cardigan about $11. Pullover about $7. At Bonwit Teller, New York; Woodward & Lothrop; Marshall Field; Frederick & Nelson; J. W. Robinson.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE YARN OR SWEATERS SHOWN HERE.



What will the neighbors think?

They'll wish they'd thought of it first!

The neighbors are always talking about her. She was the first woman on Sutton Place to own a poodle, the first in Shaker Heights to have a pink oven!

Husbands wish their wives were more like her. Wives hope for her invitations, copy her hair-do's—and above all, her divine, lively, new-as-tomorrow clothes.

Who is she? She could be you! Yes, follow-the-leader little old you could be the most exciting woman for miles around. How? With the Sack, Chemise or Shift! Whatever you call it, in whatever form you wear it, it's the most fascinating French import since the can-can.

So don't just think about the Chemise... wear it, with WARNER'S!

Yes, darling, Warner's indeed! And here's why... First of all, "Chemise" covers many versions of the new look—some as figure-revealing as a sheath.

Second, even the most extreme Chemise is made to cling as you move . . . revealing, then concealing in two seductive seconds!

All of which means your figure is viewed in a new (demanding) perspective. Diets help. Also exercises. But Warner's® really finishes the job.

And on the next five pages, you'll see how . . .

Happy...or sad sack? The difference



Sit-down luncheon, followed by
neighborhood bridge—the girls get together
and pull each other apart.
You *suspect* what they say about you.
"Mousy Mildred—lucky at cards,
no finesse about clothes." Which is why
you plan to make a Grand Lady Slam today.
The winning trick:
Larry Aldrich's gently modified Chemise—
in whisper-soft silk tweed.

Don't ruin the game by letting the hips fall where they may. Warner's suggests this sleeking expert in Extra-power power net. High-waisted with satin elastic front and back panels. #772. White. $16.50.
The bra, new and deeply plunging. #2169. White or black. $3.50.

HAT: MR. JOHN

is where you (with Warner's) draw the line!



Loving your neighbor's fine—but you took it literally. Sad that the bachelor upstairs never leaves mash notes in your mailbox. Maybe it's the uninspiring way you have of blending into your brownstone. A possible solution: crash his next party in something smashing. For example, this bouquet print that rests and moves lightly—high on the hip.

By Anthony Blotta.

The line's relaxed—but not you.

Hence your choice of this sinuous corselette. It has the latest in backs—a dip! Satin elastic front and back panels. #3518. White or black. $27.50.

HAT: LILLY DACHÉ

This spring it's smart to be shifty,



Nurse's day out—your day in the
neighborhood park. Meaning skates,
runs in your stockings and—
how *does* one dress to push
a carriage anyway?
The other mommies'll drop
their popsicles when you trip by,
Carriage Trade incarnate, in Adele Simpson's
black-and-white checked suit. Note the
petal-cut jacket: shorter in front
to reveal the narrow skirt.

Beneath? What else but Warner's new Tru-Lift pantie girdle? Those three darts lift, position, control. Positively banish tummy bulge. Power net. #565. White. $12.50. The bra is the famous A'Lure®, with circular-stitched cups. Embroidered and plain nylon marquisette and satin elastic. #1047. White. $5.00.

so shift to the Shift...with Warner's



You've just moved into a new neighborhood
and you're convinced that your old-neighborhood
wardrobe of skirts and pedal-pushers
could push you into social oblivion here.
How to make that first impression count double?
R.S.V.P. to your first dinner party in this sheer
Chemise by Estevez. White embroidery
on black net—sheer drama calculated to make
you the center of community interest.

Unless you want to be left holding your bag unattended, you'll wear Warner's LeGant®, a waistline girdle that dips center front. Frosted lace power net. #612. White $10.95. You'll keep up with *Mrs.* Jones anyway in this newest Good News™. The back is latex, *never* slips. With a portrait neckline. #10-01. White or black. $6.50.

JEWELS BY TRIFARI

Come big evenings you'll sack the sack

... to be all verve, all curve in

Merry Widow

by

Warner's

Surprise party after the Country Club dance!

The surprise? You! What will the neighbors think?

The husbands will wish their wives looked like you.

The wives will look to you for their fashion cue.

Because *you* know the Chemise shouldn't

be a uniform. Instead, you change

your pace, your grace completely in a

plunge-front backless bouffant like this

Harvey Berin white lace confection.



Swoop to conquer, darling—in this Merry Widow® by Warner's. Note the plunge neckline, the exciting low back. A must for the new night-time look. #13-01. White or black. $16.50.

For list of stores carrying these Warner's styles, turn to page 188



...but their choice in cottons is Springmaid

KATE GREENAWAY picks SPRINGMAID'S wrinkle-resistant cotton COMEBACK for the best-dressed belles this spring. The skirts are splashed with embroidered daisies and float like balloons over built-in petticoats. Blue or pink—both so very becoming. Sizes 1 to 3, about $6.00. Sizes 3 to 6x, about $8.00. Sizes 7 to 14, about $9.00.

B. Altman & Co., New York, N. Y.
Goudchaux's, Inc., Baton Rouge, La.
The Halle Bros. Co., Cleveland, Ohio
C. Crawford Hollidge, Ltd., Boston, Mass.
J. L. Hudson Co., Detroit, Mich.
Hutzler Brothers, Baltimore, Md.
Woodward & Lothrop, Washington, D. C.
Sanger Brothers, Dallas, Tex.
Livingston Bros., Inc., San Francisco, Calif.
John Wanamaker, Philadelphia, Pa.



THE PRECIOUS BEAUTY OF A FULL-ROUNDED FACE

Adorn this cherubic darling with apparel created just for her by CHUBBETTE®

For name of nearest store and copy of "Pounds and Personality", a booklet dealing with emotional problems of overweight girls, write to the makers of Chubette fashions for ages 6 to 16: L. Gidding & Co., Dept. V, Bound Brook, N. J. (New York showroom at 520 Eighth Avenue)



You, too, can make history. Wear Luxite KAYSER

nylon tricot waltz gown and peignoir in Green Almond, White, Pink. Gown, 32 to 38 sizes, 8.95. Peignoir, small, medium, large, 10.95

Slightly higher in Canada

designs copyrighted

WHITE
is so
chic!

Corocraft

jewelry

Jewelry with a fashion point of view, artfully accented with gold color. On model: top—Nouvelle [illegible]—Marquette. Necklaces, bracelets $5 each. Matching earrings $3 each. Prices plus tax, slightly higher in Canada. Also available in the newest spring and summer colors. At all leading stores or write: Coro Inc., New York 1.

Corocraft®
A DIVISION OF CORO INC.

Alamac puts a glow on the first fickle touch-and-go days of spring! Ideally transitional Permathal® Everglaze® cotton knit comes in heartwarming hues, to spark this new chemise design by Jeanne Campbell, for Sportwhirl. Orange, turquoise, lemon, green, hot pink, beige, black or navy; sizes 8-16 or 7-15, about $18. Sportwhirl, Inc., 498 Seventh Avenue, New York 18, N. Y.



by **SPORTWHIRL**

teamed with **PERMATHAL® EVERGLAZE® COTTON KNIT** by **ALAMAC**

B. Altman & Co.; Carson, Pirie Scott & Co.; Neusteter Co.; I. Magnin & Co.



Ford presents a brilliant

THU





America's most individual car—an automotive jewel that's pure Thunderbird in design, spirit and performance...with full fine-car room, comfort and luxury for four

new version of a great American classic...the 4-passenger

NDERBIRD



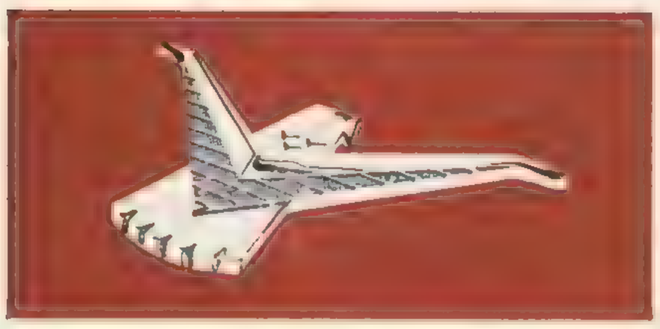


Another first from Ford! In the 1958 Thunderbird, Ford has created a wholly new size and type of fine car. It gives you Thunderbird compactness, Thunderbird handling and traditional Thunderbird performance—yet, miraculously, it now gives you full fine-car room and comfort for *four* people! It brings you interior appointments that are unbelievably imaginative and luxurious. Now, happily, you can share your Thunderbird thrills with deserving friends. Now it's *twice the fun* to own the car that became an American classic the very day it was introduced. For details about America's most excitingly different car,

turn the page, please

FORD
THUNDERBIRD '58

All this . . . at a price far below that of other luxury cars!



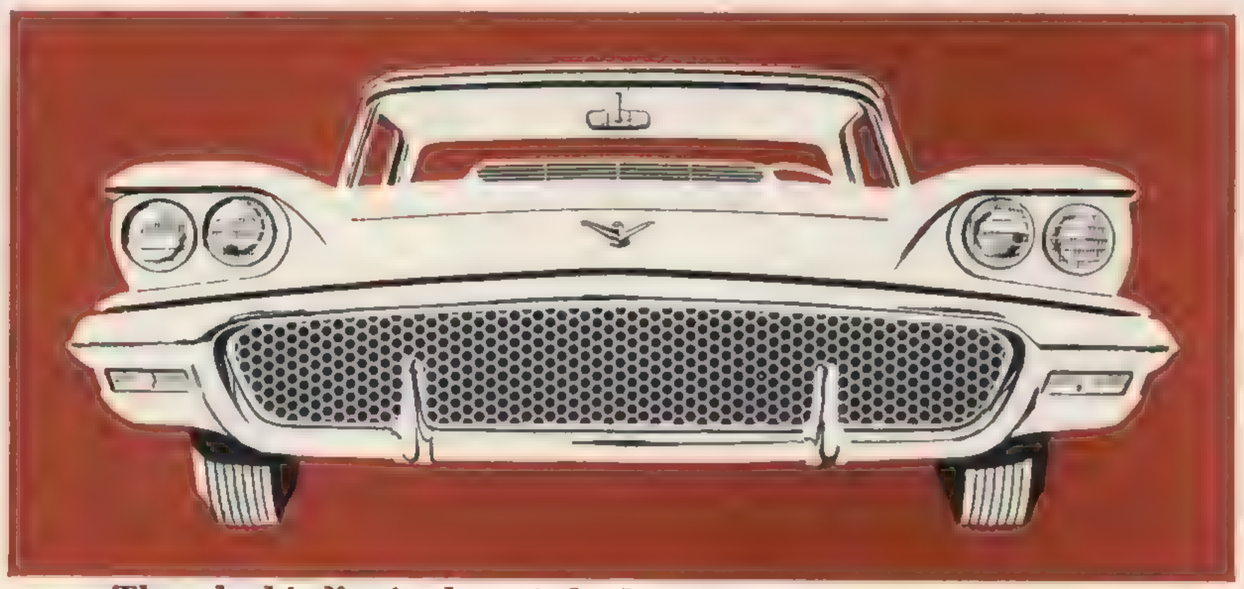
The brilliant new 4-passenger Thunderbird stands only slightly larger than the raciest car built. It rides and handles and parks like a dream.

There's enough leg and head room to seat four varsity crewmen in lap-of-luxury comfort. Exceptionally wide doors allow you to step in or out with ease and grace. And with the all-new 300-h.p. Thunderbird 352 Special V-8 Engine, you get all the lively response that you've always associated with Thunderbird and the famous Thunderbird performance too!

By any standards, here is an automotive jewel, the very essence of modern good taste. Visit your Ford Dealer at your earliest convenience. Let him tell you all about this excitingly different car.



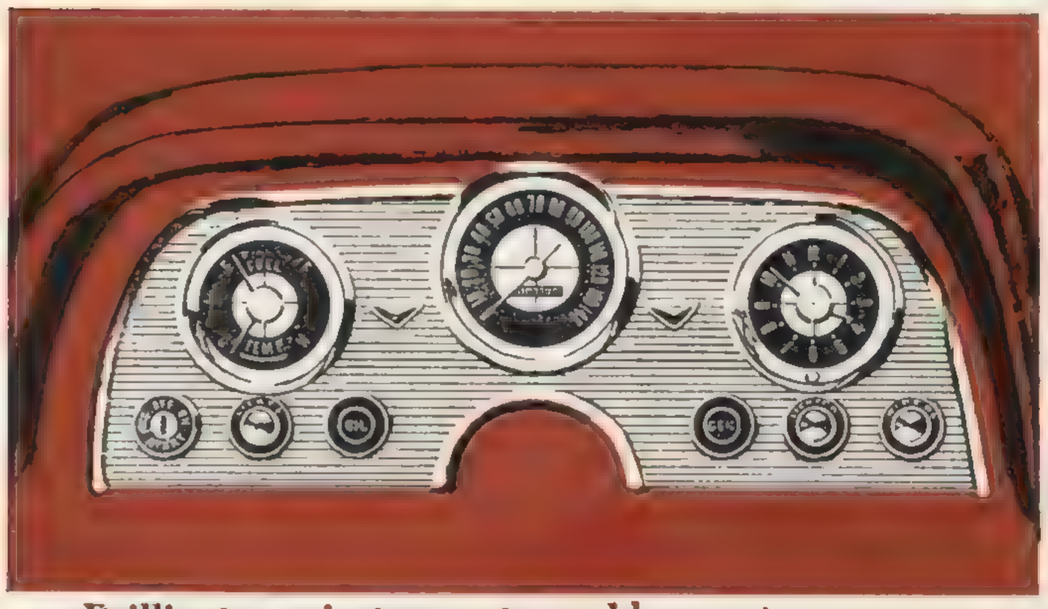
Exclusive "Panel Console" sets new standards of convenience. The console table, rising from the floor and running fore and aft between the seats, contains heater control, radio speaker, ash trays, and power-window controls—within reach of all four passengers. Beautiful example of how the 1958 Thunderbird abounds in luxury, comfort and convenience still unimagined in cars of greater length and bulk.



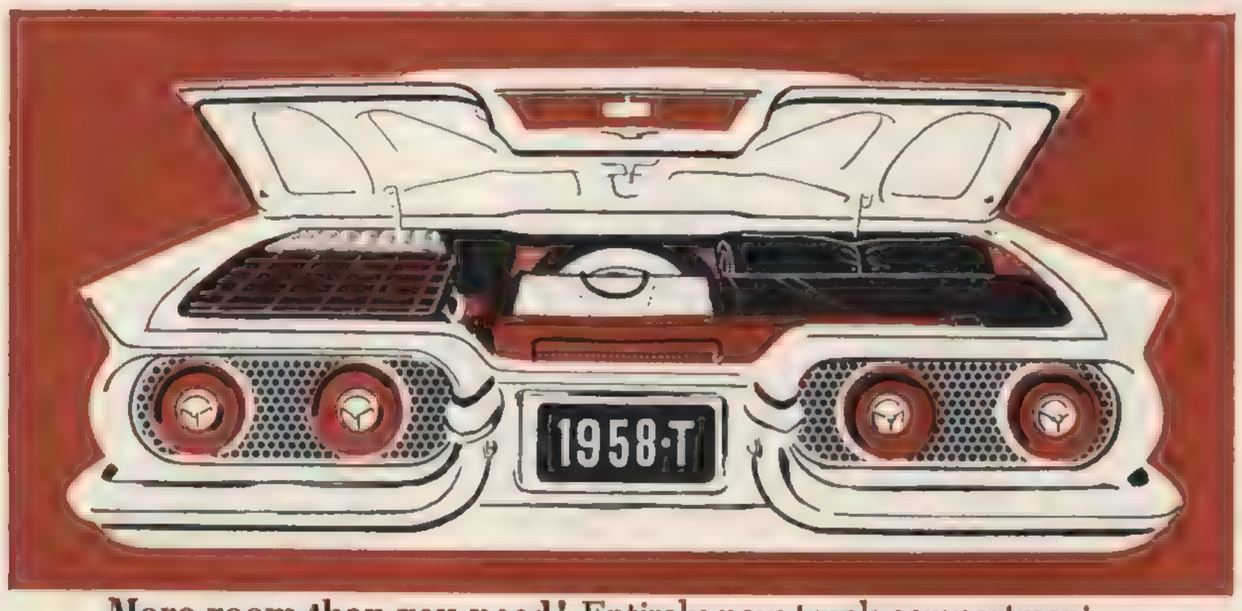
Thunderbird's single unit body creates extra space! Body and frame are molded into one piece of sculptured steel. This advanced design adds roominess, strength and safety.



Only 52.5 inches high! Every line is a line of distinction, graceful, long and low. Yet the new 4-passenger Thunderbird provides luxurious head, shoulder and leg room in all four seats.



Brilliant new instrument panel has sports car personality, safety padding and deeply recessed control cluster. *Special feature:* inner surface of glove box is ingeniously designed as a convenient service tray.



More room than you need! Entirely new trunk compartment has over 20 cubic feet of space plus spare—room to carry the average family of four's luggage on a cross-country tour. You can take four suitcases, two golf bags, plenty of other gear.

HAT: SALLY VICTOR

IT'S AN

Originala

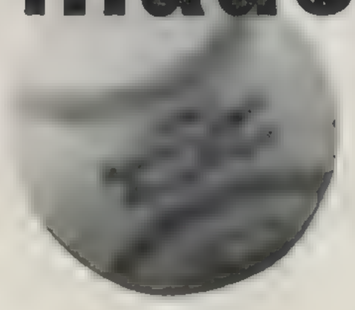
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Dorothy O'Hara
Enchantingly beautiful is
Dorothy O'Hara's inimitable,
feminine artistry. Her design
in imported McBratney Irish
linen enhanced with silk
marquisette and embroidered
lace motifs was created
for festive occasions,
Spring through Summer.
In white or black, with
white lace. In turquoise,
pale pink, grey or beige,
with lace dyed to match.
Sizes 8 to 20, about $55
at leading fashion stores,
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Beautiful catch!—Gant Madeleine's embroidered petti-punch gloves fashioned in France of the world's finest cotton fabric. Washable, color-fast and non-shrinkable.

gant madeleine

MADE IN FRANCE



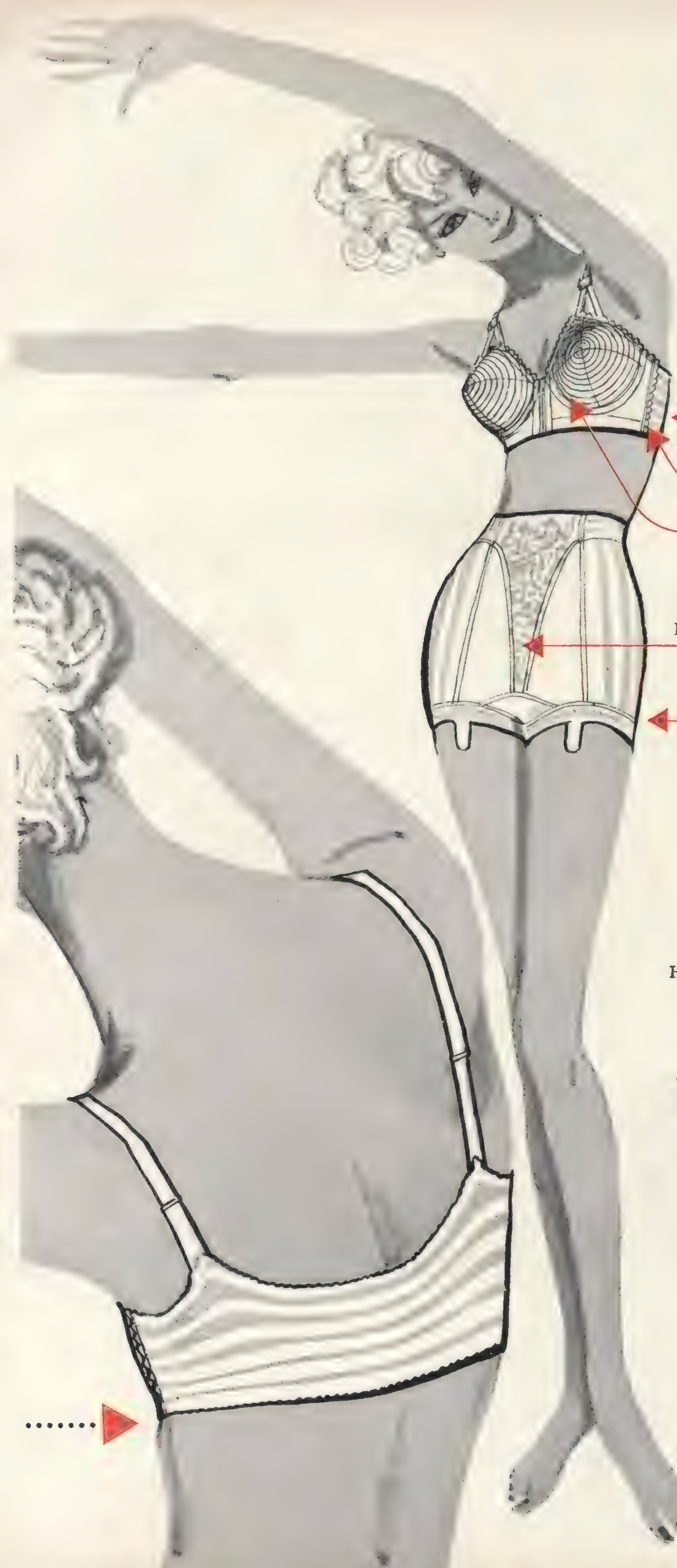
hey
there,
there's
never,
never
been
a
bra
like

stay* there!

Revolutionary BAN-LON® *and Lastex back • won't slip • won't slide • won't mark • won't ride.....*

Ban·LON. textured YARN

*Trade mark registered



Try it on! Now...reach for the sky!

Suddenly...freedom!

It's a one-bra revolution.

This bra seconds your every motion.

Stays in perfect place...in perfect comfort

no matter how much you move.

Why: The back, BAN-LON

with Lastex in Pow-Aire fabric,

our exclusive contour-stretch knit.

More why: A brand new kind of

sideline control.

The cups (front closed): Curve-keeping Whirlpools.

Cotton 3.50. BAN-LON lace 5.95. Padded 5.00

Now to the "STAY THERE!" girdle (or pantie girdle)

Front-panelled in BAN-LON luxury lace. Keeps your tummy flat.

Sides and back whisk away inches.

Why: Same wonderful BAN-LON,

soft as cashmere

cool as cotton. 6.95

A whole new underworld. A beautiful, free, new you.

Waiting for you right now.

WHERE? THE BEST PLACES!

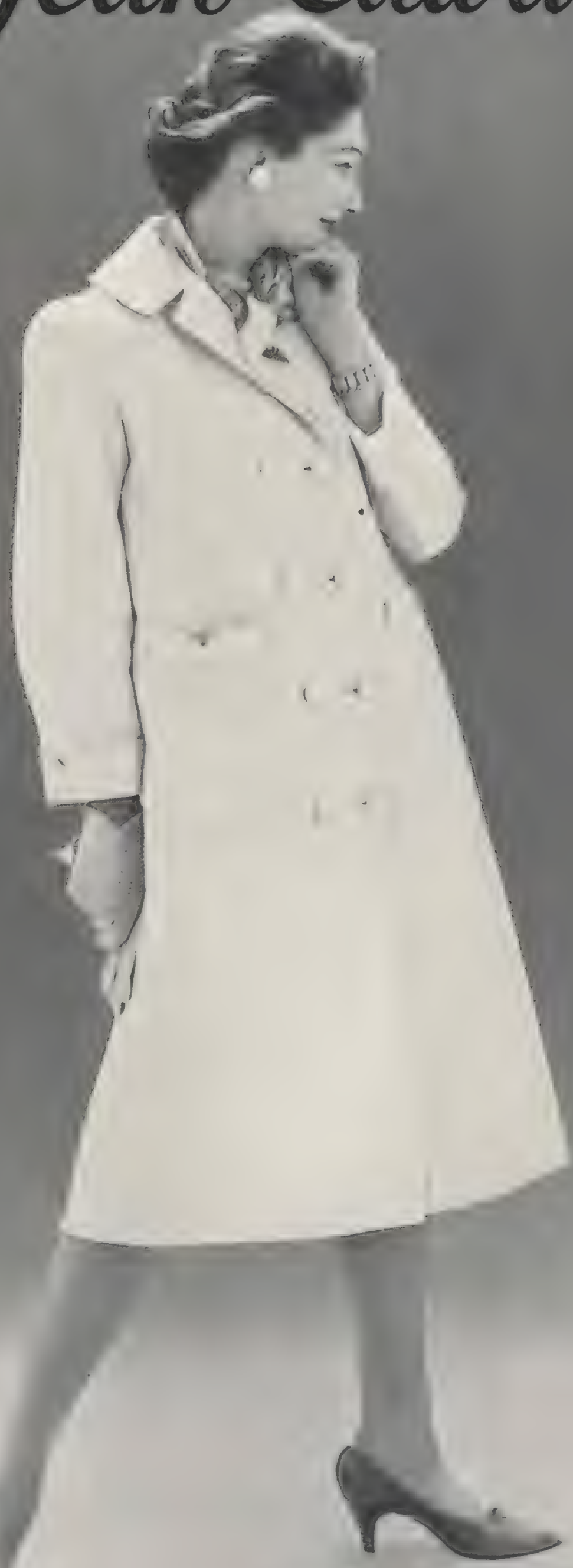
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buy your suntan by the pair

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no seams to worry about



Photo by Kuhner at Estate Carlton, St. Croix, Virgin Islands

Shortest distance between you and fashion!

The straight line slip by Van Raalte

Leave it to Van Raalte to trace the slim line of fashion with this slender sheath of a slip in nylon Opaquelon® tricot. Chemise inspired. Slim as it is, though, not a smattering of lacy femininity is spared. Tiara Alençon—an exquisite new lace just created by Van Raalte—is lavished in spires on the slender skirt. You'll love the lined Alençon bosom, too. In luscious colors. At your nicest stores.

#7925. Slip in Aqua Lily, Black, Cloud White, and Crème Beige. Sizes 32 to 42. $8.95.

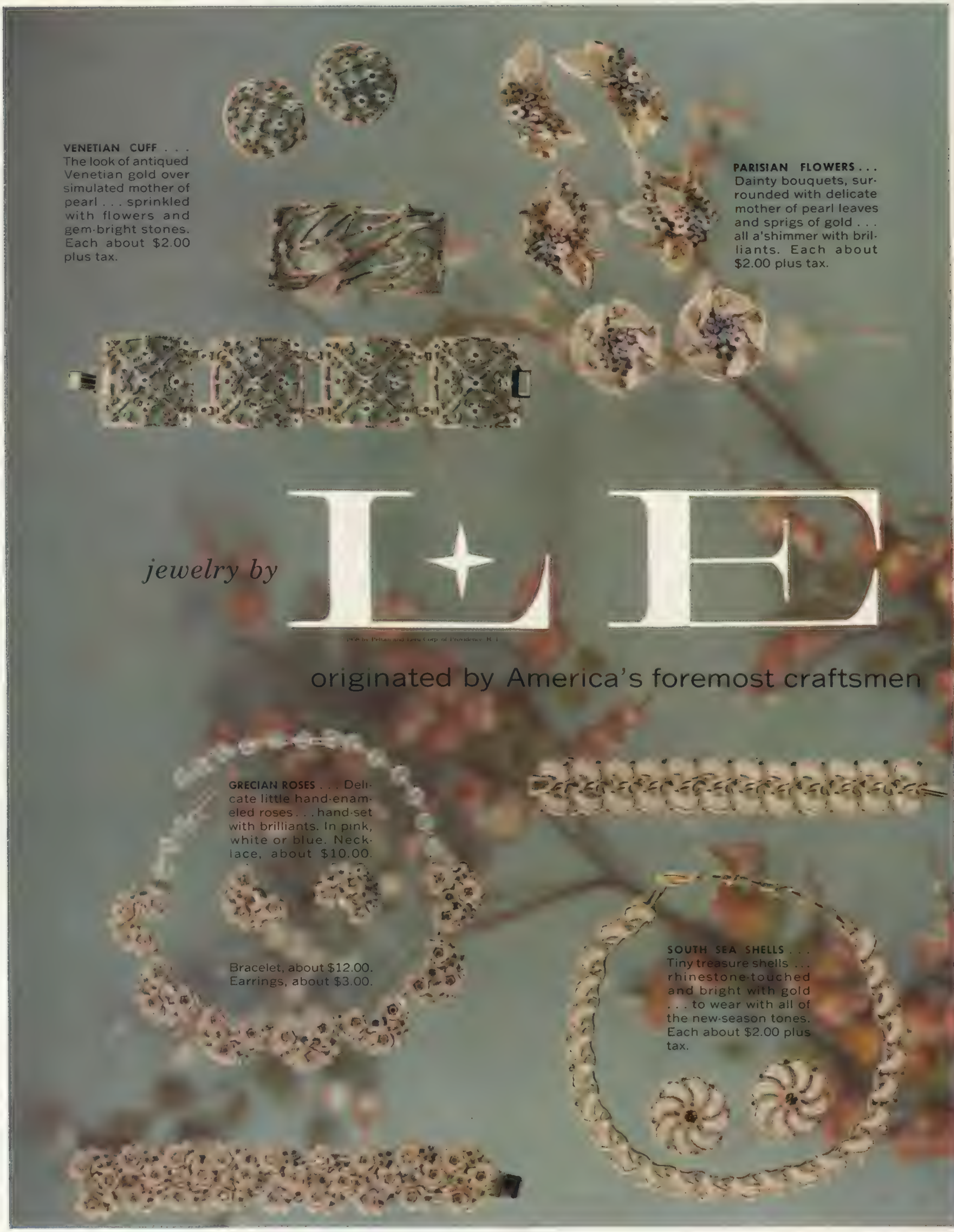
#6932. Matching Petticoat (not shown) in the above plus Wisp Green, Primrose Pink, Papaya and Navy. Small, medium, large. $6.95.

Because you love nice things



The Harem Costume, a skirt with a beautifully furled hemline designed for a life of traveling ease. And how softly it drapes in this new knit of 80% "Orlon"* acrylic fiber and 20% cotton. Wrinkle? Seldom! Shapely? Always! Print? Dazzling! This then, the travel knit of the moment . . . for the future, made possible by "Orlon". Sizes 8-16. Blouse and skirt, about $70. Coat, lined to match. Ensemble about $165. At Carson Pirie Scott & Co.; Julius Garfinckel & Co.; Meier & Frank; Town & Country; and many fine stores everywhere.

*"ORLON" IS DU PONT'S REGISTERED TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC OR DRESS SHOWN HERE.


VENETIAN CUFF . . . The look of antiqued Venetian gold over simulated mother of pearl . . . sprinkled with flowers and gem-bright stones. Each about $2.00 plus tax.
PARISIAN FLOWERS . . . Dainty bouquets, surrounded with delicate mother of pearl leaves and sprigs of gold . . . all a'shimmer with brilliants. Each about $2.00 plus tax.
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GRECIAN ROSES . . . Delicate little hand-enameled roses . . . hand-set with brilliants. In pink, white or blue. Necklace, about $10.00.
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SOUTH SEA SHELLS . . . Tiny treasure shells . . . rhinestone-touched and bright with gold . . . to wear with all of the new-season tones. Each about $2.00 plus tax.

STAR FLOWER BOUQUET Star-petaled flowers . . . lovely night and day . . . sprinkled with dew-drops of brilliant, colorful rhinestones. Each about $2.00 plus tax.

ROMAN GARDENS . . . Beautifully-textured Roman gold blooms in a profusion of pastel enamel flowerlets . . . jewel-set for sparkle. Each about $2.00 plus tax.

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TRADEMARK

the luxury look

. . . available at fine stores everywhere

WATERFALL WAFERS . . . Cascades of wafer beads . . . hand-strung with matching, faceted brilliants for a bubble-light air. Each about $2.00 plus tax.

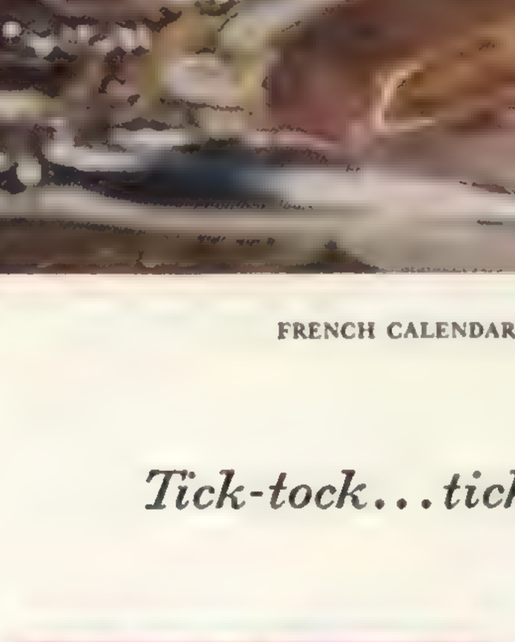
POLYNESIAN PASTELS . . . Hand-carved simulated pearl plastics in romantic pastels . . . set with a king's ransom of jewels. Each about $2.00 plus tax.

All available in a variety of fresh spring colors.

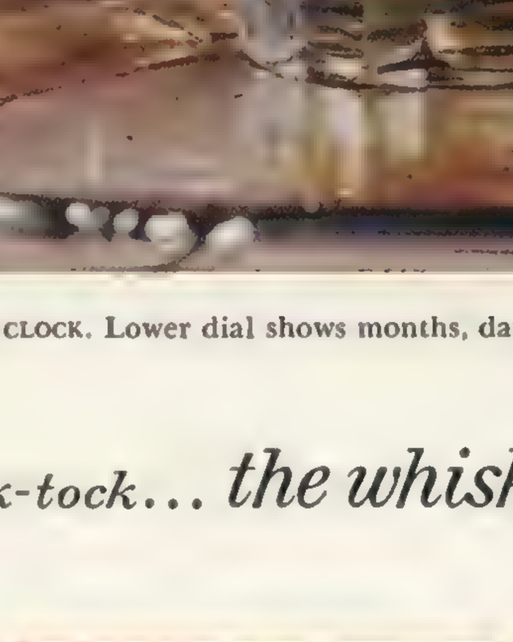
Coro Inc 583 Fifth Ave N Y N Y

FRENCH CALENDAR CLOCK. Lower dial shows months, days, dates, phases of moon. From the famous Old Charter Collection.

Tick-tock...tick-tock... the whiskey that didn't watch the clock!



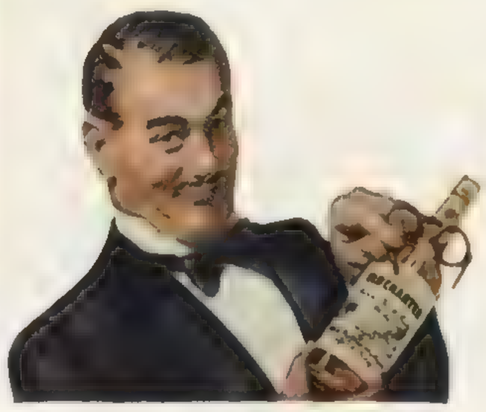
BY FRENCH CLOCK-MAKER PIOLAINE. Obelisk shape stems from excitement aroused by Napoleon's Egyptian campaign. When it's time for a highball, enjoy the luxury of Old Charter.



VIENNESE PENDULETTE. Heart, pushed down rod, re-ascends in 24 hours. Unique in America, as is Old Charter, better by the drink because it's aged longer by the clock.

OLD CHARTER GOES into the cask a superior whiskey. Slow aging mellows it to rare magnificence. These two simple — but vital — factors are behind the superb flavor that is Old Charter's, alone.

Long a bourbon drinker's *premier* whiskey, Old Charter's superb quality and rare smooth flavor have actually won over many Scotch, Canadian and Bonded whiskey drinkers. It has become one of the leading *quality* whiskies in America. Try it yourself. You'll see *why*.



OLD CHARTER

Kentucky's Finest Bourbon

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OLD CHARTER DISTILLERY COMPANY • LOUISVILLE, KY.

She loves beautiful clothes right to the tips of her toes. Her shoes are advance news in ebony patent by Natural Poise. A sparkling choice for the leggy look of '58. At the finest stores, 10.95 to 12.95

Coat by Monte Sano

WOHL SHOE COMPANY SAINT LOUIS, MISSOURI A Division of Brown Shoe Company



...and naturally she wears Natural Poise



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Only in Miss Behave will you find the exclusive darted panel that gives you a trim, tummy-less, tapered figure. From the firm, high bustline to the long, sleek hipline, Miss Behave hugs and slims you with caressing lightness. Smooth front zip, exciting low-cut fashion back and wonder-controlling back panel. Two-way stretch power net, satin lastex and embroidered nylon sheer. Strapless or with straps in new Peach Blossom, black or white, $16.50. Other Miss Behaves start at $7.95.

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makes your figure behave

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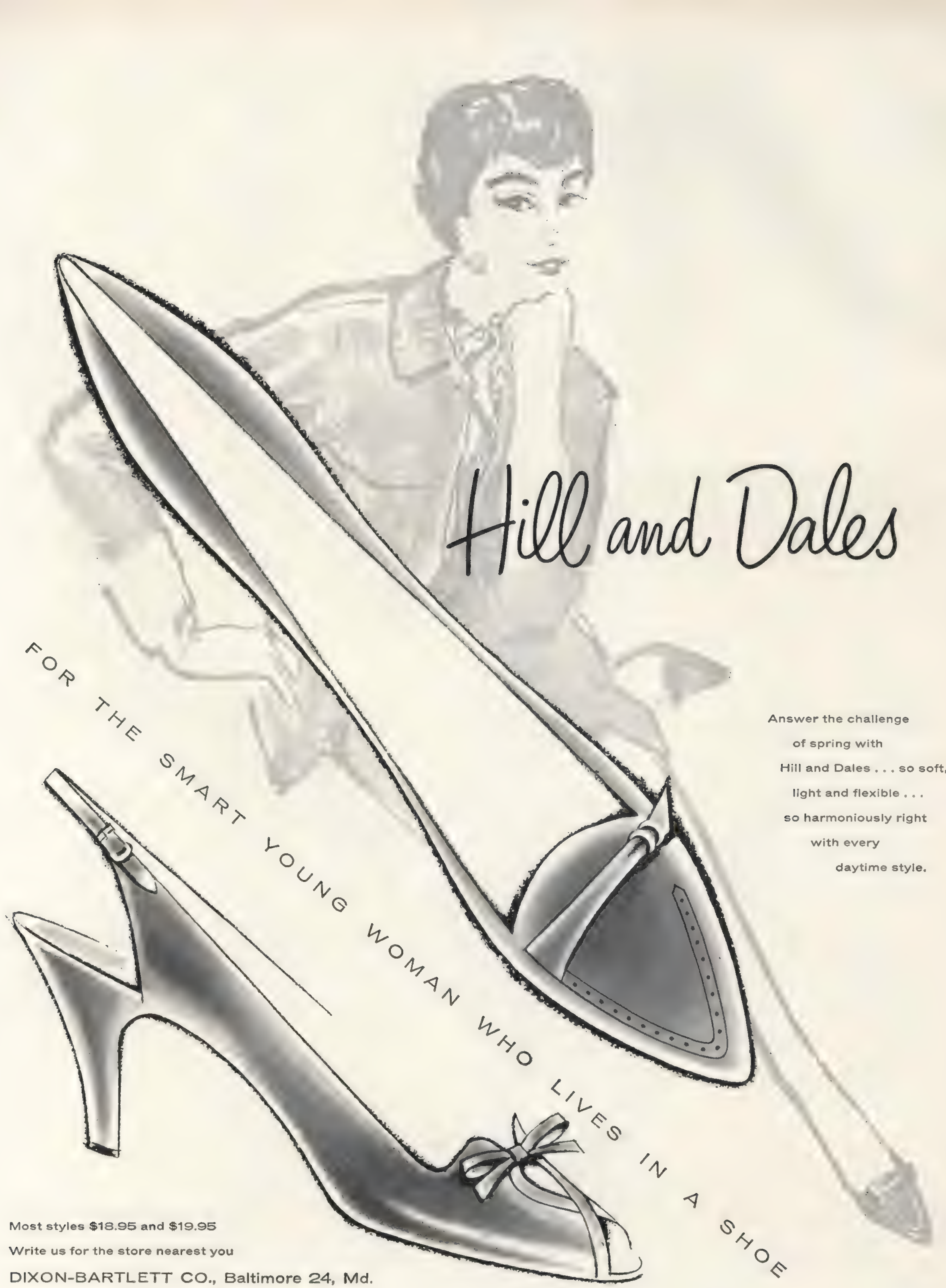
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BEAUTIFUL PROPORTIONED STOCKINGS – with or without seams

"Famous 5®" Leg types

in new JUBILEE colours



Answer the challenge
of spring with
Hill and Dales . . . so soft,
light and flexible . . .
so harmoniously right
with every
daytime style.

Most styles $18.95 and $19.95

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DIXON-BARTLETT CO., Baltimore 24, Md.

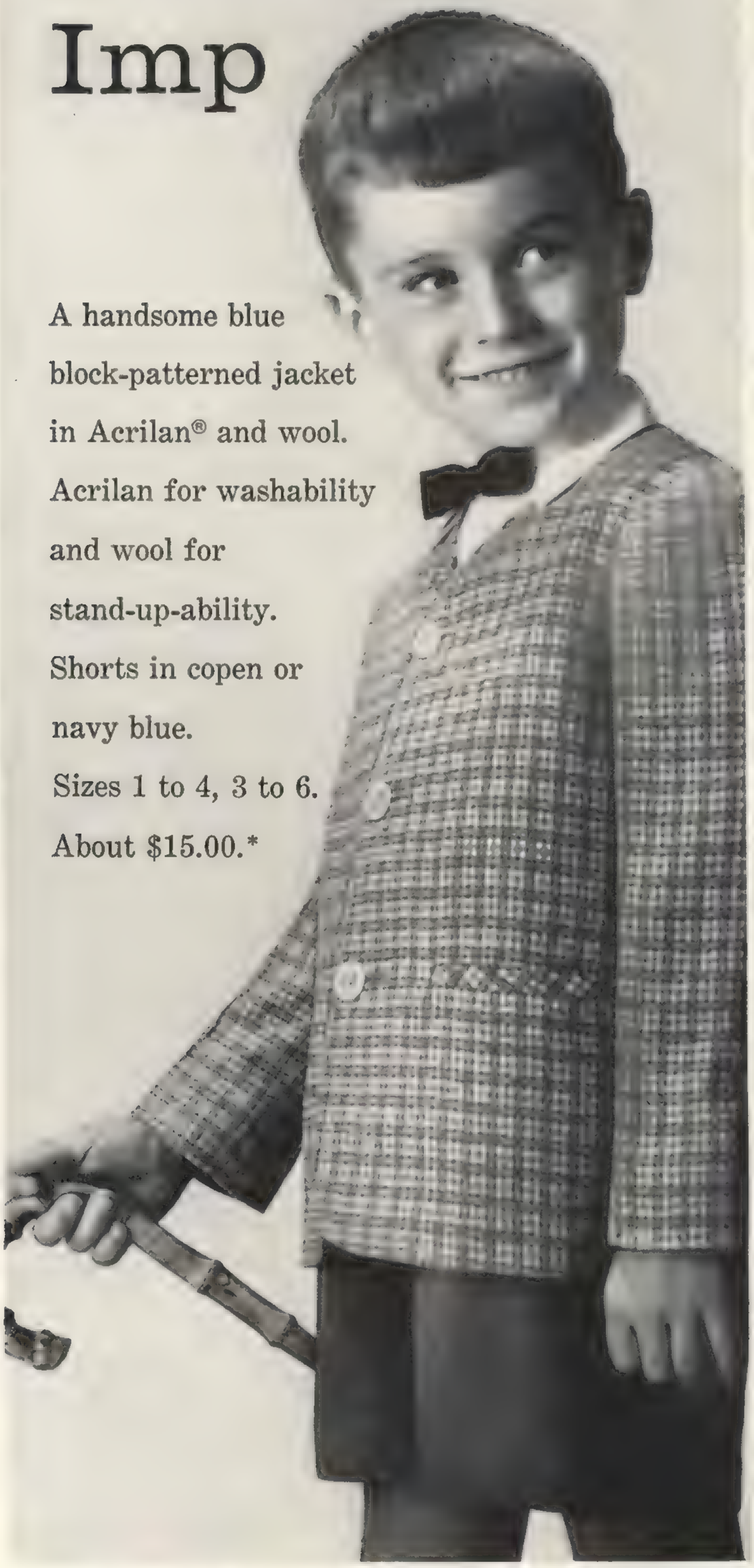


Intoxicate your audience in your Dawnelle gloves with the elegant open embroidery! So flagrantly feminine in luxurious hand-sewn Elvette double-woven cotton for the softest touch imaginable.

Dawnelle, Inc., 16 E. 34th St., N. Y. 16 • San Francisco • Boston • Chicago • Dallas

dawnelle

Easter Imp



A handsome blue block-patterned jacket in Acrilan® and wool. Acrilan for washability and wool for stand-up-ability. Shorts in copen or navy blue.

Sizes 1 to 4, 3 to 6.

About $15.00.*

At LORD & TAYLOR, *New York* • John Wanamaker, *Philadelphia*
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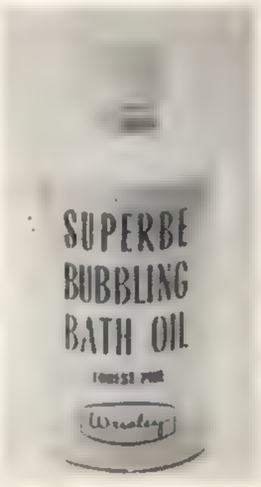
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112 West 34th St., New York 1, N. Y.

**Prices slightly higher west of the Rockies.*

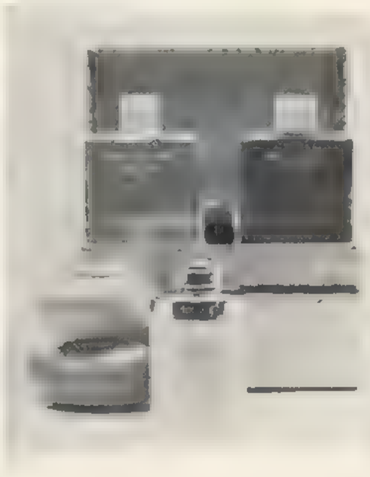


JOHN STEWART

Bath findings: new refreshment program



To give a bath the fragrance of a fresh forest spring—Superbe Bubbling Bath Oil in Forest Pine scent. By Wrisley; 32 oz. in a plastic bottle for $3.50* at Altman's.



Pretty chest of bathables: perfume, toilet water, dusting powder, bath essence, soap. By Mary Chess, in six scents. $10* at Bloomingdale's.





Milk bath, dehydrated, in sachets of Bain de Lait de Diane that gives skin softness, smoothness. $3* for three, at Ella Baché. To use with milk bath, perhaps (or rub on skin, pre-shower): L'Aimant Bath Oil. By Coty. $2* a bottle at Bloomingdale's. Extra-soft towel, above, by Martex.

*PLUS TAX

(Continued on page 79)

SHOES: CAPEZIO HATS: JOHN JUNIOR PETTE

it's that Cinderella touch



WHITECAP WAVES, RIPPLING ON NAVY . . . a refreshing drip-dry dress, in fine combed cotton. Little sister sizes, $8.00 . . . big sister sizes, $9.00. At these and other fine stores: *Bloomingdale's,* New York; *Bullock's,* Los Angeles; *Filene's,* Boston; *Crowley, Milner,* Detroit; *Mandel Bros.*, Chicago, or write Rosenau Brothers, Inc., Fox St. and Roberts Ave., Philadelphia 29, Pa.

TONIGHT COULD BE THE NIGHT!



MARCH *in this 14th Century plate is shown by a man dolefully pruning vines. Champagne wasn't invented until much later. There were no refrigerators either; just winter.*

We know your type, fraught with gaiety and peals of tinkling laughter. And yet, things must be pretty quiet for you right now or you wouldn't have time to read all this fine print, would you? Of course not.

The point is, things never *stay* quiet. Fortune, in the guise of a delicious envelope or of a dark eyed stranger bearing costly gifts, is liable to shatter the doldrums almost any moment. You, in a word, will wish to *Celebrate!* Right now; or tonight.

Are you up to it? We hope you've had the foresight to keep a bottle of Paul Masson Champagne in the refrigerator. If not, look, why don't you hop out and buy a bottle right now; we'll keep your place . . .

Back, eh? Now don't worry about the champagne cooling its heels forever because March is chockfull of things to celebrate. A useful booklet put out by the U. S. Chamber of Commerce tells us that this month contains National Smile Week, Peanut Week, St. Patrick's Day, and National Television Servicemen's Week, to name but a few.

So it appears that you will have the pleasure of sipping our delightful champagne from Saratoga, California, where we have kept up standards for lo, these 105 years. You can buy it nearly everywhere, we should think.

The omnipresent,

Paul Masson

PAUL MASSON VINEYARDS • SARATOGA, CALIFORNIA

COTTON FASHION
BY CEIL CHAPMAN

JEWELS BY
MIRIAM HASKELL

WUNDA WEVE Carpets

WUNDA PLUSH
100% COTTON

- Loom Woven
- Fully Washable
- Long-Wearing
- Pre-Shrunk
- Colorfast
- Mothproof

WUNDA WEVE CARPET COMPANY • GREENVILLE, SOUTH CAROLINA

Beauty is only one side of the story

And oh what beauty! Search where you will, you won't find any other broadloom that has such a deep, lush texture as Wunda Weve. You'll find Wunda Weve in colors that make it a delight to pick your favorite. Or, Wunda Weve will dye your carpet to match anything. Will such luxury wear well? Yes, but that's the other side of the story so turn the page and see.

WUNDA WEVE... the luxury name in broadloom

Look at the other side



Long wear is the other side of the story

The underneath side of Wunda Weve 100% Cotton Broadloom tells its hidden asset: an incredible wear story. The pile yarns are loom-woven simultaneously with the sturdy backing. This one piece construction is your guarantee of Wunda Weve's outstanding wearability and that it will clean better. Colorfast and preshrunk, too. To get the whole Wunda Weve story . . . look at both sides!

WUNDA WEVE . . . the luxury name in broadloom

Have you seen its beauty side?



*SLIGHTLY HIGHER ON THE WEST COAST

JEANE SCOTT DINES OUT



by design...fittingly yours! There's nothing accidental about the walking comfort and fashion-frosted fit of Foot Saver Shoes. Every pair is painstakingly designed to be fittingly yours.

FOOT SAVER SHOES

For free Spring Style Booklet and name of nearest Foot Saver dealer write: 35 West Cherry Street, Columbus 15, Ohio

FOOT SAVER SHOES FOR MEN ARE MANUFACTURED BY COMMONWEALTH SHOE & LEATHER CO., WHITMAN, MASS.

VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N.Y. 17, or call LE 2-7500

Tutoring

BRICK HOUSE

Tutoring in all subjects. Girls 12-18. Remedial reading. Improved study habits. Beautiful country location on N.Y.-Mass. border with afternoon riding, swimming, tennis, etc. **Mrs. R. C. Burleigh, The Masters Schools, Dobbs Ferry, N. Y. Tel. 3-2400.**

Summer Schools

PEDDIE SUMMER SCHOOL

Boys, grades 7-12. Monthly testing and counseling service. Developmental reading. Small classes. Accelerated program for capable scholars. Golf, tennis, gym, pool, seashore trips. Exit 8, N. J. Turnpike. Catalog: **Dr. C. O. Morong, Box VS, Hightstown, N. J.**

BURNHAM-BY-THE-SEA

Summer vacation and study for girls 13-19 on spacious Newport, R. I. estate. Music, Art, Drama. Secretarial. High school subjects. Riding, swimming, tennis. Delightful social life. **Mrs. George Waldo Emerson, Box 43-D, Northampton, Mass.**

SUMMER SCHOOL OF FRENCH

Girls make up college entrance credits; increase fluency in French, spoken all day. Other subjects and remedial reading. 23rd season. Complete recreational program. **Dorothy M. Bement, Northampton School for Girls, Box E, Northampton, Mass.**

CAPE COD SECRETARIAL

Career training for college women or high school graduates. Individualized program. Special Summer Session. Placement. Informal dorm in charming Cape Cod home. Bulletin: **Mrs. Helen I. Palmer, M.A., Director, 246 Ocean St., Hyannis, Mass.**

Travel

SWISS HOLIDAY

Boys & girls 12-18. Two months of heaven on Lago Maggiore. Sailing, water skiing, sports. Travel in France, Italy, Austria, Switzerland. Write: **Mrs. Mary Fleming, Hotel New Weston, N. Y. 22; or Villa Verbanella Alta, Locarno, Switzerland.**

TURQUOISE TRAIL

Girls 12-16. Caravan camping at spectacular sites in New Mex. & Colo. Archeological digging, Indian ceremonials. Riding at base camp in Zuni Mts. 7th yr. 22 girls & 5 leaders. Also boys' groups. **Hillis L. Howie, 904 Lay Rd., St. Louis 24, Mo.**

WESTERN CARAVAN & RANCH

Boys, girls, 14-19. Motor cross country camping tour. Wyo. ranch—1 wk., Mexico City, Yellowstone, Grand Tetons, Salt Lake City, San Francisco, Hollywood, San Antonio, New Orleans, 8 wks. 12th yr. Bklt. **Mr. & Mrs. T. G. Mellotte, 9 Claremont Ave., Maplewood, N. J.**

SITA ADVENTURE TRAILS

Low-cost student tours to "Everywhere" with world's largest educational travel organization. Co-ed 14-21. The West from $390, Europe from $585, Orient from $998. 25th yr. Also college credit trips. Booklet 6K. **SITA, 545 Fifth Ave., N. Y. 17, N. Y. MU 2-6544.**

WAGG INVITATION TOUR

Boys 14-17. Six weeks from mid-June 1958. Scotland, England, France, Spain, Belgium, Scandinavia. Small and unique tour. Recommended boys only. Apply: **Continental-American Travel, Inc. 465 Park Avenue New York 22, N. Y.**

Boys' Camps

LANAKILA

The Aloha Camp for Boys 7-14. Lake Morey, Fairlee, Vt.

Four age groups; separate cabins and programs. Swimming, canoeing, sailing, tennis, baseball, dramatics. Mountain & canoe trips. Wide choice of activities, hobbies. Careful supervision. 37th Season. **Mrs. CAROL GULICK HULBERT 31 Lewin Road Hanover, New Hampshire**

CAMP HALF MOON



GREAT BARRINGTON, MASSACHUSETTS

A never-to-be-forgotten experience. Boys 6-16. 5 groups, arranged by age, physical development. Individual and group activities. Tutoring. Nurses. Write for catalog: give age. **Dr. & Mrs. E. G. Storey, 370 Orienta Avenue, Mamaroneck, New York.**

Boys' Camps

WAMPANOAG—CAPE COD

Salt water camp for boys 7-16. Buzzards Bay, Mass. Sailing, canoeing, swimming, tennis, shop, archery, riflery. Work program for older campers. Emphasis on individual boy. Tutoring dept. 52nd yr. Booklet. **D. C. Taylor, 118 Elgin St., Newton Center, Mass.**

NAME-QUOIT—CAPE COD

On salt-water bay, fresh-water lake, Orleans, Mass. 100 boys, 7-16; 3 age groups. Swimming, sailing, canoeing. Tennis, golf, riding, riflery, baseball. Educational trips. Mature staff. Tutoring. Catalog. **A. G. Farnham, 1 Glover Road, Wayland, Mass.**

IDLEWILD

The Oldest Private Camp, Lake Winnipesaukee, N. H. 68th yr. For boys—3 div. 8 weeks $495. No extras. Riding. Sailing, canoe, mt. trips. Speedboat, water skiing, riflery, golf. Tutoring. Doctor, nurse. Booklet. **L. D. Roys, 336 Otis St., W. Newton, Mass.**

RAGGED LAKE CAMP

Andover, N.H. Small camp with non-regimented, free choice program that builds physical reserves; teaches boys 8-16 to live happily together. Large acreage on private lake. Canoeing, campcraft, sports, trips. **Mr. and Mrs. John B. Edgar, River St., Merrimac, Mass.**

CAMP PASSUMPSIC

For 125 real, live fellows, 7-15, on a beautiful Vermont lake. All land and water sports, riding, canoe trips, overnight hikes. Practical campcraft. 3 age groups, 45th yr. **Mr. & Mrs. David N. Starry, 4706 Essex Ave., Chevy Chase 15, Wash., D. C.**

WINAPE

For 95 boys 7-16. E. Charleston, Vt. Outstanding riding program. Sailing, tennis, riflery, shop, woodcraft. Trips featured. No hay fever. Mature staff. 48th season. Catalog. **Mr. & Mrs. E. G. Kolar, Dirs., 66 Magnolia Avenue, Tenafly, New Jersey.**

WANDERLUST

TROUT FISHING CAMP

Canoe trip thru Maine Woods along the Allagash. Boys 12-18. Hiking, swimming, trout fishing, wild game photography. 28th year. 5 & 7 week terms. **Wesley Herrick, Box 12, Henniker, New Hampshire.**

HIGHFIELDS

On Alford Lake. Boys 6-16. Flexible well-balanced program. Mature staff. Riding, sailing, baseball, tennis, riflery, fishing, extensive farming, outpost camping. Allagash trip. Cabins. Hot showers. **Dirs.: Mr. & Mrs. C. V. Goderre, East Union, Maine.**

CAMP KAPITACHOUANE

Kapitachuan Club, P. Que. Canoe & fishing trips in central Quebec. Two 4-week trips divided into younger (ages 12-14) & older (ages 15-19) sections. 10 boys in each. Enroll for 1 month or two. **R. Beebe, Jr., The Gunnery School, Washington, Conn.**

ADIRONDACK WOODCRAFT

Safe Fun & Adventure in the Woods. 33rd yr. Boys 7-18. 2 private lakes near Old Forge. Adirondack, Canadian canoe trips. Horsemanship. Forestry, riflery, fishing. 3 nurses. Booklet. **William H. Abbott, Director, Box 2375, Fayetteville, New York.**

FARRAGUT NAVAL CAMPS

Summer of adventure on Toms River for boys 8-18. Trips on 63-ft. flagship. 42 land and water activities. Modern buildings. 2 gyms. 2 athletic fields. Approved summer school program available. Catalog. **Farragut Naval Camps, Box VC, Toms River, New Jersey.**

CULVER SUMMER SCHOOLS ON LAKE MAXINKUCKEE

AN IDEAL VACATION

Fun, happiness, friendship. Training in neatness, promptness, courtesy, alertness. Emphasis on correct posture, health, character. Regular Academy personnel. Exceptional recreational, housing, dining and health facilities. 1000-acre wooded campus. Land, water sports. NAVAL and HORSEMANSHIP SCHOOLS (boys 14-18). WOODCRAFT (9½-14). Separate catalogs. 310 Lake Shore Terrace Culver, Indiana



ST. JOHN'S

23 sports and activities to choose from. Expert coaching. Emphasis on character building. Complete land and lake facilities of **St. John's Military Academy** incl. modern hospital, gym, golf course. Basic military training. Optional tutoring. Sister camp. Parent guest house. Catalog. Boys 9-18. **V-93 DeKoven Hall, Delafield, Wisconsin**

VALLEY FORGE SUMMER CAMPS

"At the Nation's Shrine" An unforgettable summer of fun and training. Cavalry Camp (11-14); Pioneer Camp (8-12). Swimming, riding instruction, woodcraft, scouting, and modified military training. Separate Band Camp (13-18). Starlight concerts. Individual instruction. Catalog. Box 53, Wayne, Pa.

Boys' Camps

POCONO WOODCRAFT CAMP

Self reliance developed. 4 age groups 7-17. All sports, crafts. Pioneer trips for older boys. Daily sailing on 14 mile lake. International group. Inclusive fee. 39th yr. Quaker leadership. **Mr. & Mrs. C. V. Paxson, Penns Park, Buck Co., Pa.**

SUSQUEHANNA

Boys 5-16. Mt. camp on private Pa. lake. 40th Yr. 825 Acres. Daily riding, complete horsemanship course incl. in 8-wk. $595. fee. 45 camp owned horses. All sports. Skilled leader each 4 boys. Personal development our aim. Bklt. **R. T. Smith, New Milford, Pa.**

CAMP ROTHERWOOD

On Singing River Plantation in Caroline County, Va. 321 acres, swimming pool, boating & fishing on river & own lake. All sports, riflery, riding, life-saving, campcraft, overnight hikes, nature. Three 3-wk. terms. **Fred V. Hardy, Box 6, Univ. of Richmond, Va.**

CAMP SEA GULL

Nationally recognized sailing, motorboating program. 100 sail, motorboats, cruisers. Sailing masters, captains, expert staff of 125. 58 buildings. Ocean fishing. Safe. All sports. Boys 7-17. Catalog. **Wyatt Taylor, Director, Dept. E, Arapahoe, North Carolina.**

CAMP NORTHWESTERN

Summer of aquatic fun, boys 8-14 at picturesque L. Geneva, 75 mi. Chicago. 85 acres. 28 sailboats, cutters. Swimming, A.R.C. awards, riding, golf, tennis. Crafts. Seamanship, wrestling. Fireproof housing. Catalog. **43 S. Shore Drive, Lake Geneva, Wis.**

DEERHORN

RHINELANDER, WISCONSIN BOYS 7-16

All Land Sports. Sailing. Water Skiing. Pack Trips. Canoe, Houseboat Trips. Mature Staff. Excellent food. 29th Season. Booklet. **Dr. and Mrs. Don H. Broadbridge, 42 Edgemere Rd., Grosse Pointe Farms, Mich.**

VAGABOND RANCH

Granby, Colo. Boys 12-18 who have "outgrown camp." 9200' alt. Ride, pack trips, fish, hunt, prospecting. Trips Yellowstone, So'west, Sierras, Canada, Mexico. Tutoring. RN. Station wagon caravan West, fly home. 12th yr. **Mr. & Mrs. C. V. Pavek, Washington, Conn.**

Boys' & Girls' Camps

SWISS SUMMER CAMPS

Boys and girls, 8-18. 40 beautiful camps with international clientele, maintained by Swiss Private Schools. Sports, hobbies, crafts. Special tutoring available. Trained professional counselors. Catalog. **Globe-Star Travel, Inc., 280 Madison Ave., N. Y. C.**

CAMP WYNAKEE

Dorset, Vermont. In heart of Green Mts. Boys, girls 5 to 14. Limited enrollment. Expert staff. Spirited program: creative Folk Arts-Crafts, Riding, Riflery, Indian Lore, Hikes, Trips. All sports. 1000 acres. Booklets. **Mr. & Mrs. Kuhrt V. Wieneke, Kimberton, Pa.**

INDIAN ACRES-FOREST ACRES

Separate camps 2 mi. apart in the White Mts. 35 years of Nation-wide Prestige. All sports & arts. Finest facilities. Golf, trips, riding & ranchlife. "Teen-age Colony." **Dr. & Mrs. A. Krasker, Dir., 1100 Park Avenue, New York 28. TR 6-5861.**

NEW ENGLAND MUSIC CAMP

Coed, 9-20. Log cabins on lake, Oakland, Maine. Nationally known artist-instructors. Private lessons. Voice, instruments; orchestra, band, chorus. Sports. 8 wks. $450 inc. lessons. 22nd yr. Catalog. **Dr. P. E. Wiggin, 59 Gorton Lake Blvd., Warwick, R. I.**

CAMP BALDY

30 boys & girls 7-14. Fun plus excellent instruction. Swimming, fishing, wood & campcraft, aquaplaning, archery. Rounded program, no tension. Hot showers, attractive cabins. Near Bangor on Chemo Pond. **Mrs. Ellen T. Baldwin, East Eddington 1, Maine.**

MILBROOK-IN-MAINE

For boys and girls 5-18. 4 age groups. All camp activities. Riding, Sailing, Trips. 100 acres in Maine. Gardening & building projects. Also California & Canadian trips. Pre & Post Season. **Mrs. J. V. Adkins, Phillips Exeter Academy, Exeter, N. H.**

THREE PINES
For Girls 6-16

MOOSEHEAD
For Boys 6-16

Adjacent camps on Crescent Lake, Maine. Established 1921. All activities including riding, swimming, sailing, water skiing, trips. Nature, Junior Maine Guide. Tutoring. Catalog. **Arthur B. Johnson, Box 307A, Weston, Massachusetts. TWinbrook 4-5762.**

DR. JOHNSONS CAMPS

Boys' & Girls' Camps

CHAPPA CHALLA

Duxbury, Mass. Salt Water Sailing Camp for 70 boys & girls 7-15. Swimming, Sailing daily on sheltered bay. Land sports. Creative arts. Riding. Elective program. Tutoring. Cabins. Nurse. **Mr. & Mrs. J. Verity Smith, 20 Powder Point Ave., Duxbury, Mass.**

SNIPATUIT

50 children 4-10 live, learn & play together near Cape Cod. Mature staff fosters individual interests & creative activities. Sailing, riding, swimming, fishing, trips, sports, crafts, pets. Tutoring available. **Margaret V. Hall, 3 Sunrise Ave., New Canaan, Conn.**

THE TED MACK CAMP

Coed 7-17. Lake Buel, Berkshires. All major sports plus unusual opportunities for Music & Performing Arts. Riding, sailing, TV workshop, trips, etc. Dr. W. S. Freeman (former Music Dean, Boston U.) & **Ted Mack, Rm. 519A, 113 W. 57th St., N. Y. 19.**

PLEASANT BAY

A SALT WATER CAMP ON CAPE COD

70 Boys & Girls, 6-13. Sheltered private shore. Sailing, swimming, rowing, handicrafts, sports. Careful supervision. Nurse. Cabins. Est. 1938. **Mr. & Mrs. James Bartlett Melcher, Jr., Box V, So. Orleans, Mass.**

TAPAWINGO FARM CAMP

Sunnyside Lake, Gouldsboro, Pa. Poconos. 2200' alt. Coed. 3-16 yrs. Enr. 90. Fee $185. Excellent riding & farm program. Outpost camp for overnight trips. Land & water sports. Wee Campers have own cottage, dining rm. **Mr. & Mrs. E. H. Norton, Dirs., Gouldsboro, Pa.**

CATHOLIC CAMPS

Our Lady of Lourdes for girls, Acadia for boys. Separate camps. Two private lakes. Catskills. Riding, all land & water sports. Trips, Arts & crafts, drama. Tutoring. Resident priest, doctor, nurses. 52nd yr. **Rev. John G. Ruvo, 472-G West 142 St., N. Y. 31.**

HILLCROFT

A Camp with a Farm for boys & girls 6-15. Creative arts, workshops, folk dance festival, music. Riding, swimming, tennis, riflery, fencing. Chickens, ducks, lambs, pet zoo. Trips. Doctor, nurse. Near N.Y.C. **Louis M. Buttinger, 123 W. 86 St., NY 24. EN 2-2914**

GAY VALLEY

Boys, girls 6-12. 4 & 7 weeks, June 16-Aug. 4. Also two weeks, Aug. 6-20, boys, girls 10-15. Arts, crafts, nature lore, woodcraft, dramatics, music. Mountain trips. Riding. Private lake. Catalog. **Miss Mary W. Gwynn, Dir., Box V, Brevard, N. C.**

CAMP SEQUOYA

In beautiful Allegheny Mts. of Va. 3 wks. boys & girls 7-17. Also 6-wk. girl camp. Exceptional staff. Unexcelled facilities (all new 1958). All land, water sports. Riding. Creative arts. Operated by Sullins College since 1925. **Camp Sequoya, Bristol, Va.**

CAMP BRIGADOON

Cumberland, Wisc. Small groups, mature leadership, flexible program. Riding, music, water and land sports, trips, sailing, fishing, arts and crafts. Directors: **Mr. and Mrs. Robert Mason, 5707 S. Blackstone, Chicago 37, Ill. Tel: MUseum 4-1212.**

HERMANN YOUTH RANCHES

WOODLAND PARK, COLORADO

Separate ranches 6 mi. apart, for boys & girls 10-17. Riding, all sports. Weekly inter-ranch socials. 2-wk. optional auto tour. Sightseeing. 31st year. **Lee V. Hermann, Director**

ARNOLD WESTERN RANCH

Summer fun for boys & girls (8-18). 600-acre Colorado ranch near Rocky Mt. Nat'l Park. Horses, rodeo, ranching, sports, music, art, drama, trips. Swimming pool, lake. Nurse. Dietitian. Catalog. **C. V. Arnold, Dir., 1228 North Dearborn Parkway, Chicago 10, Ill.**

Verde Valley School Summer Camp

Camp & Travel in AMAZING ARIZONA

• Summer adventure for boys and girls, ages 10-15, on 165 wooded acres near Arizona's natural wonders. Camping to Grand Canyon, Painted Desert, Petrified Forest, Navaho and Hopi Indian villages (famous Kachina and Snake dances). Riding, swimming, tennis, archery. Use of modern living and sports facilities, infirmary of Verde Valley School. Careful supervision. Tutoring available in English and math. 6 weeks.

Write Box 90, Sedona, Arizona.

QUARTER CIRCLE V BAR RANCH—Mayer, Ariz.

"A Summer on the Range"

Happy campers keep coming back to this 40,000 acre Western cattle ranch. Riding every day, roundups, rodeos, all sports. Swimming pool, crafts. Caravan trip thru scenic Southwest. Social program, ranch chores. Cool, dry climate. Coed—ages 9-17. 27th yr. Also winter school.

Charles G. Orme, Jr., Director

Horsemanship

MEADOWBROOK MANOR
RIDING FARM IN POCONO MOUNTAINS
Coed 6-18 years. Families, too. Specializing in all forms of equitation. Swimming. Art lessons. July & August. Residential by week or month. **Mr. and Mrs. M. H. Fuegle, R. D. #3, East Stroudsburg, Pa.**

MEADOWMAR SCHOOL
OF RIDING, INC., PEEKSKILL, NEW YORK
Courses in horsemanship for children ages 6-18. Beginners & advanced. Residential, 1 to 4 mos. & week ends. Swimming, tennis. **Mr. & Mrs. H. R. Maher, 126 East 83rd St., New York 28, N. Y. Yukon 8-1013.**

Special Camp

KOLBURNE
The Camp and Summer Session for children with learning and emotional problems. Coed. 5-16. Effective therapy integrated with a complete and happy camp program. Highly trained prof. staff. 1 hr N.Y.C. **L. L. Kolburns, Dir., Norwalk 6, Conn. Victor 7-4266**

Girls' Camps

HOLIDAY HILL
Craftsbury Common, Vt. Stowe vicinity. 70 girls 6-17. Daily riding, care of horses, mountain trips, sailing, water skiing, sports, creative arts, dance. Leadership program. **Josephine Willard, Dorothea Loewel, Dirs., 55-C Locust Ave., New Rochelle, N.Y.**

BEENADEEWIN
On Lake Fairlee, Vt. Girls 5-17. Friendly, happy camp. Excellent waterfronts. Riding. Sailing. Water Skiing. Trips. Tutoring. CIT Program. ½ mi. lake shore. 45th yr. Catalog. State age. **Mr. & Mrs. L. V. Dundon, 15 Shelley Rd., Short Hills, New Jersey.**

TEELA-WOOKET
The Horseback Camps of Vermont. A glorious summer of riding, fun, adventure! Water sports, golf, tennis, archery. Dramatics, crafts. Trips. $375-$525, no extras. Outfit may be rented. Booklet (give age). **C. A. Roys, Box 156-V, Wellesley Hills, Mass.**

CAMP NORFLEET
Burlington, Vt., on Lake Champlain. 65 girls, 4-20. Internat'l group. Exceptional music, art, dramatics, concerts, ballet, modern dance, plays, French. All sports. Tutoring. CIT program. Distinguished staff. Nurse. **300 West End Ave., N.Y. 23. LY 5-3367.**

SKY HOLLOW FARM
Heart of Green Mts. For 30 girls 7-12. Animals, farm chores, outdoor living, riding, usual camp activities. Family atmosphere. Mature staff. **Mary E. Gibson, Director, Rochester, Vt. N. Y. Rep., Mrs. Jean Whitnack, 524 Riverside Dr., New York 24.**

NESHOBE
HANCOCK, N. H. GIRLS 7-17
Swimming, Athletics, Dancing, Music, Dramatics, Arts & Crafts, Camp Craft & Trips. Counselor for each 3 girls. Cabins on lake. **Mrs. Wesley Chase, R.F.D. 2, Peterboro, N. H. Scarsdale Rep. SC 3-7351.**

MEADOWBROOK
Riding camp for 50 girls 7-16. 1000 acres on lake in Meredith, N.H. Daily riding. Horse shows. All sports & dramatics. Crafts include ceramics, water colors & oils. 3 age groups. 29th yr. Mature staff. Catalog **Mr. & Mrs. D. V. Mack, Center Strafford, N. H.**

OGONTZ WHITE MT. CAMP
In New Hampshire. Girls 6-18. 750 acres on mountain lake. Rustic cabins. Swimming, sailing, canoeing, aquaplaning; form & trail riding; tennis, hockey, golf; art, crafts, music, dramatics. Trips. **Abby A. Sutherland, Box 300, Ogontz Center, Pa.**

ALOHA CAMPS


Fairlee, Vermont
Aloha Camp for girls 12-15, 15-17
Aloha Hive for girls 7 to 12
Lanakila for boys 7 to 14
Tennis, swimming, canoeing, sailing, mountain & canoe trips, archery, crafts, dramatics, music, riding. Counselor Training for older girls. Catalogs.
MRS. HELEN GULICK KING
21 Lewin Road Hanover, New Hampshire

ECOLE CHAMPLAIN
French Camp for Girls 6-16

On Lake Champlain. 35th year. Conversational French with European counselors. Tuition includes daily riding, sailing, water sports, tennis, dramatics, music, art, dancing, crafts, overnight camping trips. Three groups. Please state age. *Booklet.*
Mrs. E. V. Chase
123 Summit St., Burlington, Vt.

kimiya
On a Bay of Lake Champlain in Vt.
For Girls 6-17. 40th season. Riding for every girl every day—wonderful trails—own stable. Sailing, swimming, canoeing, water skiing, tennis, archery, riflery, dramatics, dance.

Separate division for girls under 10. Give age. *Booklet:*
Mr. and Mrs. John J. Williams, 70 Park St., Canton, N. Y.


Girls' Camps

INTERLAKEN
Girls 5-18. Outstanding riding, swimming, tennis, waterskiing, canoe & pack trips. Sailing. Music, art, dance. 1000 acres surrounding lake. Dartmouth-Lake Sunapee region. Croydon, N. H. 36th season. **Mr. & Mrs. C. H. Dudley, Dirs., Hanover 1, N. H.**

MOY-MO-DÄ-YO
"Sunny Woodland." 52nd Yr. Cornish, Me. 90 girls, 5-18. Friendly, relaxing, happy atmosphere. Swimming, water skiing, sailing, canoeing, land sports, drama, dancing, crafts, riding, trips. **Mr. & Mrs. C. C. Peterson, 81-K, Winslow Rd., Waban, Mass.**

LES CHALETS FRANCAIS
Deer Isle, Me. Unique camp. Imaginative, informal program. Girls 5-18 learn fluent French the conversational way. Live in Swiss chalets. Riding, sailing, tennis. Music, ballet, dramatics, art. **Mrs. Elsa V. James, 1024 Westview Ave., Phila. 19, Pa.**

ROCK RUNN RIDING CAMP
Girls 6-18. Exceptional instruction for trail, hunt & horse show. Beginners' mounts and hunters. Superior training in oils, water colors, ceramics, dancing, swimming, archery, tennis. Chester Co., Pa.
Mrs. John Barton Ziegler, Box 22-V, Pottstown, Pa.

TEGAWITHA
On sunny top of Poconos, 800 acres on private lake. All land sports. Swimming, riding, dancing, dramatics, crafts. Jr. and Sr. groups. Private chapel. 41st year. **Dir.: Mrs. James P. Lynch, Camp Tegawitha, Box V, Tobyhanna, Pennsylvania.**

PINE TREE CAMP
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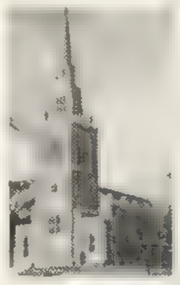
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(Continued from page 68)



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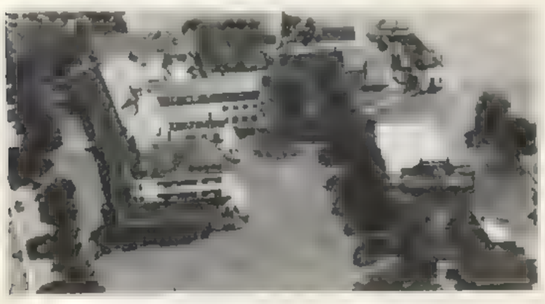
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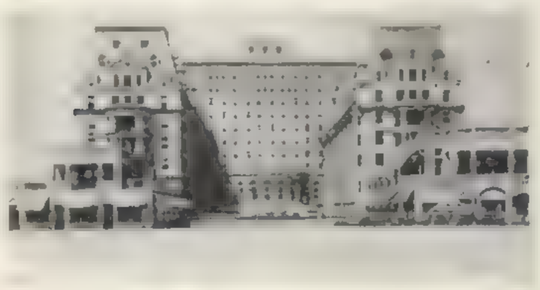
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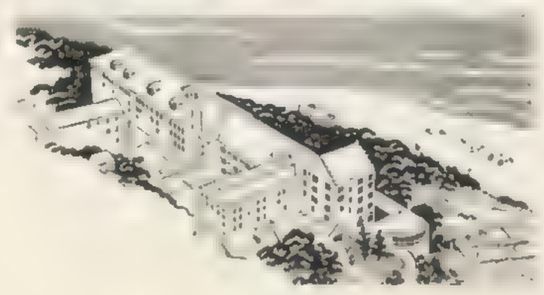


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VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on pages 154-157)

Right: High-necked, full-skirted dress, Vogue Pattern S-4866, in sizes 10 to 18 (31 to 38). Needed for size 14: 4⅜ yards of 39" fabric (we show it in daffodil-yellow crêpe). Price $1.

Far right: Late-day dress, Vogue Pattern S-4869, in sizes 10 to 18 (31 to 38). For size 14, 3⅝ yards of 39" fabric. Included here: pattern for a slip, needing 2½ yards of 39" fabric. Price $1.



S-4866 S-4869

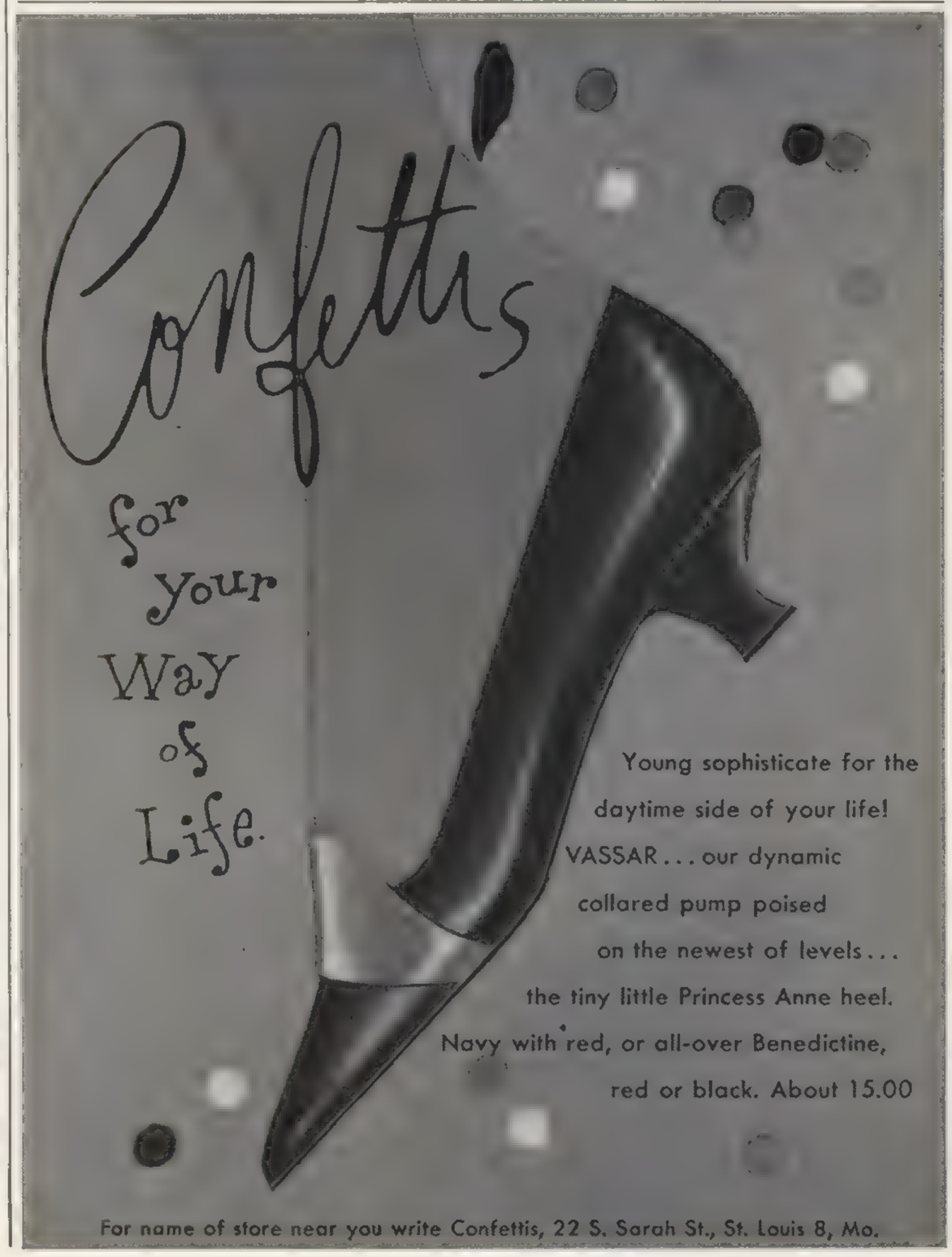
Right: Slender coat, Vogue Pattern S-4871, in sizes 10 to 18 (31 to 38). For size 14, you'll need 3 yards of 54" fabric; the lining will require 2⅞ yards of fabric 45" wide. Price $1.

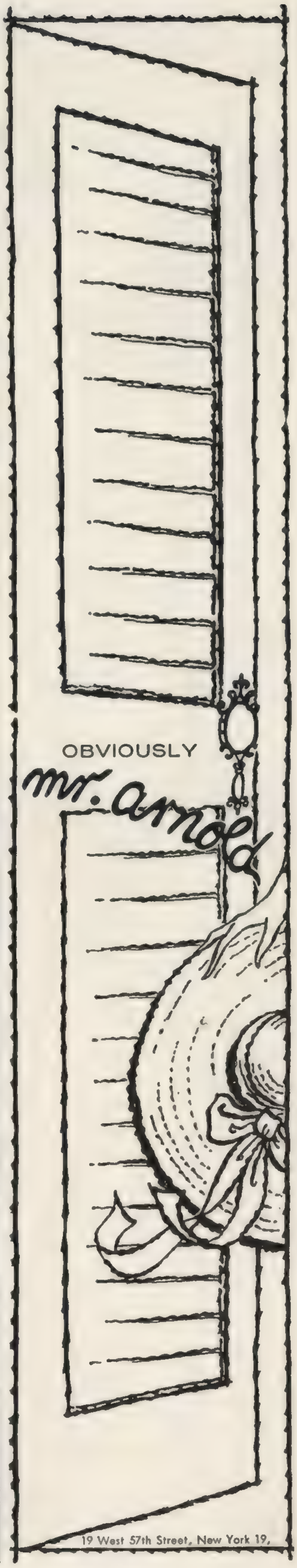
Far right: Spring suit with a slightly tapered jacket, slim skirt; Vogue Pattern S-4867, in sizes 10 to 18 (31 to 38). For size 14, 2½ yards of 54" fabric will be needed. Price, $1.



S-4871 S-4867

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.





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Walk-in blouse. For a spring suit—a wrap-around blouse in silk surah, printed in red and green on white. Sizes 10 to 18. $12.95, by Joan Parris, at Bonwit Teller, 721 Fifth Ave., N.Y.



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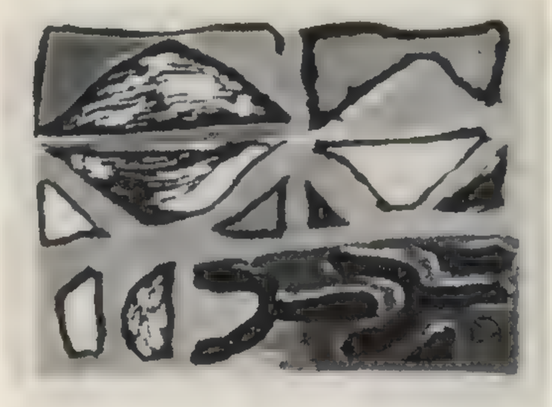
Bloomers to match. For toddlers: blue and white checked cotton bloomers, lined in plastic, and a blouse of solid blue cotton with checked collar, embroidered dog. Sizes: 6 mos. to 2 years. $4.95 at Lane Bryant, 5th Ave. at 40th St., N.Y.

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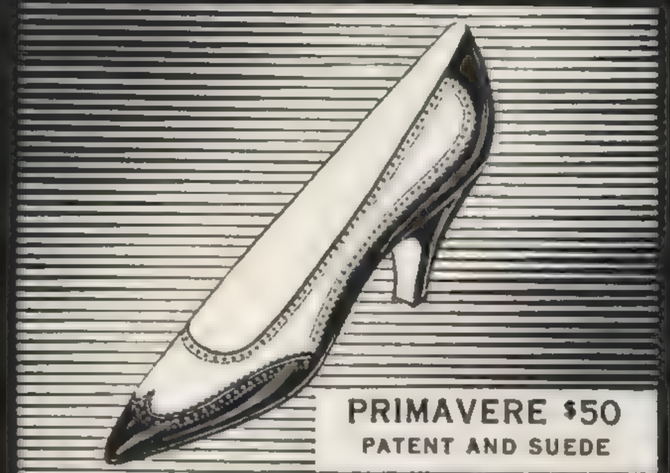


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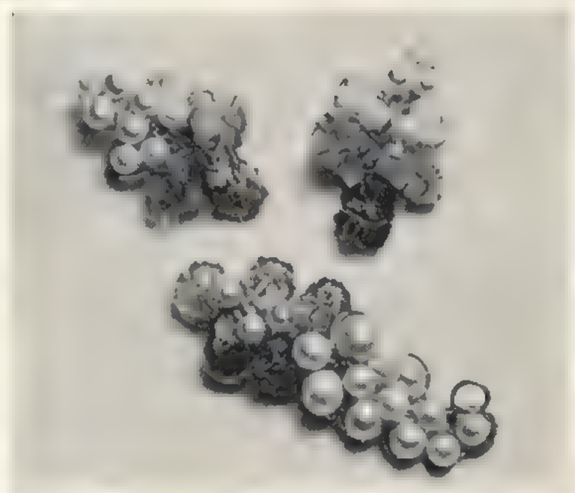
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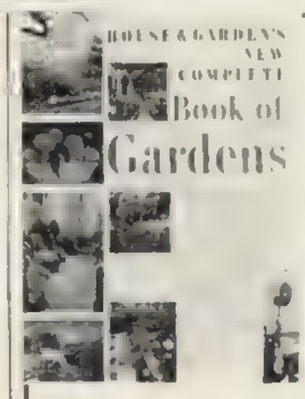


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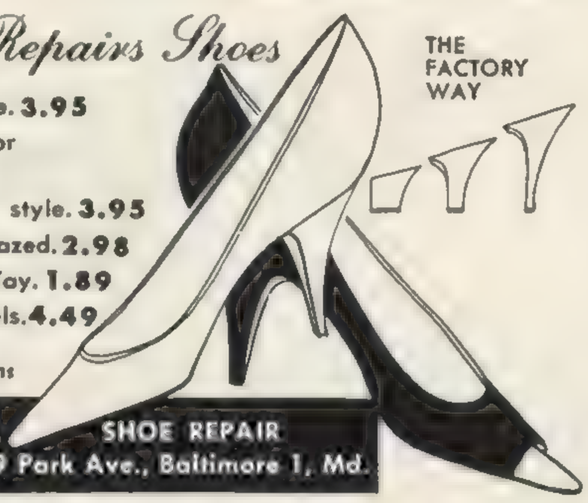
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RAY PORTER

Discovery in beauty—

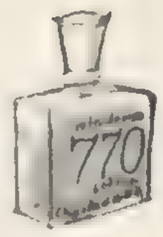
for Mrs. Exeter

A three-way pre-make-up beauty treatment is one of the newest ideas designed to counteract ageing-skin signs. The routine involves three preparations, about twenty minutes a day, and the promise of a smoother, firmer, clearer-looking skin if the directions are followed to the letter.



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VOGUE

MARCH 1, 1958

VOGUE'S EYE VIEW OF

PARIS

THE NEW YOUTH TREATMENT

ZAOUI is the word . . . and Yves St. Laurent, successor to Dior, the youngest and the newest Paris *zaoui,* meaning the man of whom one says, "Ah, oui!" . . . instead of "Who is he?". It was *ah oui,* need we say, for St. Laurent at the exciting first collection by this grave young man, slender, myopic, charming, and the baby (twenty-two) of the knowing team that carries on the house of Dior. "Un triomphe," rejoiced the Paris press, reassured about the equilibrium of French couture's prestige when St. Laurent swung his now famous trapeze. In America, too, St. Laurent was front-page news. . . . And in Paris the youth treatment is on: Pierre Cardin tucked up another victory for the bright young designers. Twenty-nine-year-old Bernard Buffet, France's lime-lighted big-money painter, has moved in as the new "Jean Cocteau of the Collections," the appraising eye of art on fashion. Françoise Sagan, now a mellow twenty-two, makes news, bookish and otherwise, every other week. . . . And in the fifteenth-century Hôtel de Sens, the young brains of architecture meet to plan a youth treatment for all Paris, a new royal road from the Place de la Concorde to the Rond-Point de la Défense.



Yves St. Laurent, the young *zaoui* of Paris, seen on the balcony chez Dior with three of the thirty-odd cameramen who rushed upon him at Collection's end. Unseen: the cheering crowds in the street below.

KAMMERMANN-DALMAS

PARIS



PARIS PAVILION—A MODEL OF HOW IT WILL LOOK AT THE BRUSSELS WORLD'S FAIR IN APRIL. DESIGN BY GUILLAUME GILLET.

DIOR: The trapeze shape in everything from tulle to tweeds to sequins. Here, the baby-doll dress: a high-waisted slip-dress; over it, a sway of white tulle, silver-spangled.

Opposite, the same shape in black silk, its high waist marked by a bow.

Baby-doll dress, in America, at I. Magnin. Coiffure here by Guillaume. Black dress, in America, at Lord & Taylor. Dress and hat, Marshall Field; I. Magnin. Shoes, both pages: by Roger Vivier for Dior.



COLLECTIONS

BY

JESSICA DAVES

- skirts rise
- waistlines rise
- new shapes fascinate

Every fashion showing in Paris was a leg show—shortest skirts, lovely pale legs, thin delicate high-heeled shoes. This was expected; but the unexpected new star was the *rising waistline;* it made variations on the chemise; it appeared in true Empire evening dresses; it was seen in suit skirts, in dresses under suit jackets, in coats.

This year, Spring Collections Week weather was mild enough to make brilliant every flower stand in the city—but not so mild that the Champs-Élysées and the Places were dotted, as in other years, with mannequins in Paris fashions being photographed *en plein air.* (One season there was so much *al fresco* photographing that one couturier said he thought of sending out announcements that his collection could be seen "Place Vendôme, three o'clock of a sunny afternoon.") Or, perhaps it was not the weather that kept the mannequins and photographers under wraps, but the shivering sense of excitement in every house that each of the new collections *was* news. And so they were. The excitement built to a climax on Thursday at Dior when the almost frightening ovation, the clambering push of thirty press photographers, *and* the glorious collection made young Yves St. Laurent suddenly a national hero, frontpage news in Europe and America, and kept the Maison Dior in its prestigious place.

All over Paris, a mould of fashion was broken. Perhaps the first crack in the mould was the glamourizing of the chemise last year. But out of that change have come other changes, and now there is the emergence of a whole lovely flight of new forms —winged, floating, or held slightly away from the body in some mysterious way. It is this variety of shapes that marks these Paris collections, will mark the fashions in Paris and in America for a long time



HENRY CLARKE



to come. There is—in all of the shapes—an air of what one couturier called *respectueuse tendresse* for the feminine body. To begin with the Dior line: the narrow-shouldered bell-skirted dresses and suits make a shape—a shape more beautiful than its name, "Trapeze." It is a swinging shape that appears for every hour of day or evening—in tweed, in chiffon, in linen, in sequins, in tulle. There are the shapes of the fresh-looking suits of the young Cardin, softly pouffed suit skirts, or a severe, longer cardigan jacket over a scissors-pleated skirt; new shapes by the young Laroche, with two levels of fullness (one of the best of these is a coat with an Empire high waistline at the back; a below-waist fullness at front). Another shape fascination is the Grès morning glory—a high-waisted, caressing, strapless bodice that flows without interruption to a short skirt, full, turned in on itself. There are real Empire shapes for evening at Dior, Ricci, Grès, with sashes under the bosom, straight-hanging narrowish skirts. There are the shapes of soft blousing tops over narrow skirts in Lanvin-Castillo's *trompe-l'œil* dresses; the shapes of high-waisted suit skirts at Patou with a soft blouse above; and an especially beautiful high-belted evening coat there. There are uncounted variations of the outright chemise shape, in all collections; draped to one side, gathered to a deep décolletage, falling close to the body away from a fichu neck. And there are, in almost every collection, dresses that make a dryad of the wearer—a seductive dryad walking in a cloud of chiffon floating over a slim body.

All over Paris there are brightly coloured little city suits; pepper-pink, blue-eyed blue, apricot and orange and deep red; hats in the same colour (or fabric) as the costume; pale stockings in new unguessable tints; coloured crystal necklaces in multiple strings reflecting the colour of the costume; dark red coral beads with pearls or alone; dominant eye make-up, enlarging, and lengthening the eyes; and an impression of a gently but firmly held body beneath the soft clothes. And all over Paris there is the sensation, new to Paris, new to France, of the rising current of youth taking over.

DIOR: The trapeze in a mysterious grey tweed dress shaped like a child's smock (a *most* sophisticated child). Concave, convex, concealing, revealing.

Tweed smock-dress in America at Bergdorf Goodman; Holt Renfrew of Canada. Dress and hat: Marshall Field; Neiman-Marcus; I. Magnin.

Paris Collections

NEW SHAPE ON THE CHAMPS-ÉLYSÉES: BASE FOR A SMASHING, SPLASHING FOUNTAIN NOW RISING AT THE ROND-POINT DES CHAMPS-ÉLYSÉES; GLASS FLOWERS, WATERPROOF LIGHTS.



DIOR: Two-piece, double trapeze in grey wool.

Double-trapeze dress, and hat in America, at I. Magnin. Dress, at Holt Renfrew of Canada. Shoes: Roger Vivier for Dior.

HENRY CLARKE



PARIS RESTORATION: SILVER HORSE (FIRST CENTURY A.D.), A GIFT TO THE LOUVRE FROM THE SOCIETY OF THE FRIENDS OF THE LOUVRE.

LANVIN-CASTILLO'S mimic suit in blue foulard—one of a series of spare little dresses with incisively bloused, parted tops.





Paris

CARDIN'S scarf suit in one of the bright blue tweeds among the delights of this young collection.

In America, at
Bergdorf Goodman; I. Magnin.

LAROCHE'S new Garbo line—the pulled-about hat in pale crushed straw.

In America, at Bergdorf Goodman.
Gloves, both pages, by Kislav.

Collections

Exciting new suit shapes

CARDIN'S suit with news in the long, hip-covering jacket. This, of grey tweed, with buttoned cardigan, short, scissors-pleated skirt.

Suit, hat, in America, at Marshall Field; I. Magnin.





HENRY CLARKE

CARDIN: One of his favourite young suits, left, in black and white checked wool; a curled-over collar, a curled-under skirt—*very* short.

Suit and hat in America, at Marshall Field; I. Magnin.
Suit—Morgan's of Canada. Kislav gloves.



LANVIN-CASTILLO used pale wools often—and deliciously. Below, his soft little apricot-coloured suit with a buttoned-up-the-back jacket.

Suit and hat in America, at Neiman-Marcus; I. Magnin. Gloves, by Kislav.

Paris Collections

Changes in the suit line

THE FRENCH HELICOPTER, L'ALOUETTE, ON A NEW STAMP BY THE FAMOUS PHILATELIC DESIGNER, CANDON.

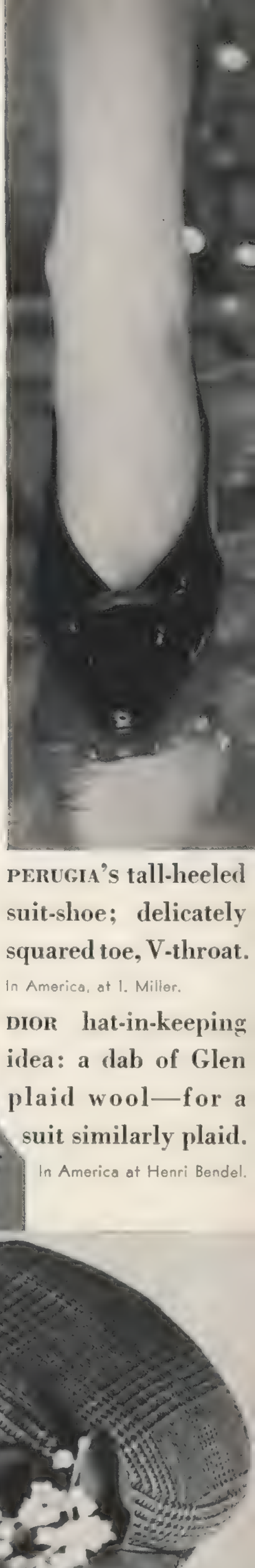


HENRY CLARKE



DIOR suit-invention in grey and white checked wool: high-waisted skirt, organdie blouse with a high-placed dark red grosgrain belt.

Dress and hat in America, at Marshall Field; I. Magnin.



PERUGIA'S tall-heeled suit-shoe; delicately squared toe, V-throat.

In America, at I. Miller.

DIOR hat-in-keeping idea: a dab of Glen plaid wool—for a suit similarly plaid.

In America at Henri Bendel.





Paris

Mystery dresses: the shadowy shapes, free-falling, vapourous.

GRIFFE: Tulle avalanche, free-falling over a black silk slip-dress—this idea, one of the great Paris-evening vibrations.

DIOR: Double chiffon, black over white, overflowing, clasped at the bosom with a bouquet-knot of black velvet ribboning.

With tulle: black leather gloves, by Kislav. Dior dress: in America, at Henri Bendel; Neiman-Marcus; I. Magnin. Coiffures, by Guillaume.

HENRY CLARKE





PATOU'S chute of pearls to the back, lit by an interplay of tiny crystal stones. The name, *curieusement*—"Albatross."

Coiffures, this page, by Guillaume.



SILVERSTEIN

PERUGIA'S printed buckle on a shoe of printed cashmere—enchanting as the vale of same.

In America, at I. Miller.

GUY LAROCHE: Reverse décolletage—come-hither rows of jet beads stringing a black organdie dress.

DIOR: Triple news here—shoe-shape with a squared-off toe; patent leather supple as kid; surprise rosette of organdie.

Roger Vivier for Dior.







Paris Collections

Ravishing touches—the small surprises





CHANEL in wool jersey—white summer version of the Chanel suit look, banded in navy blue. Chanel jewels.

CHANEL: The suit of substance, heavy white wool tweeded with black squares, edged with black braid. Also braid-edged, the black jersey blouse with three-quarter sleeves.

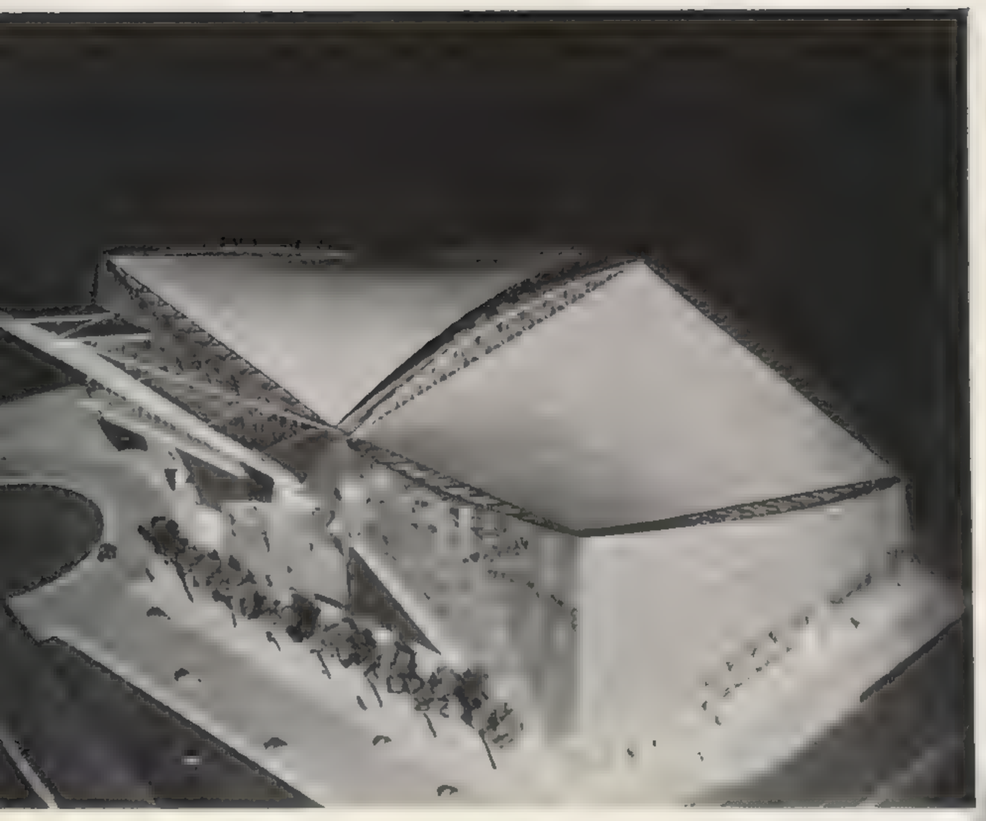
In America, at Henri Bendel; Marshall Field; Neiman-Marcus; and I. Magnin.

L'HÔTEL DE SENS, MEETING PLACE NOW FOR THE YOUNG "URBANISTES" (CITY PLANNERS) DESIGNING THE RECONSTRUCTION OF PARIS. IN THIS 15TH-CENTURY HOUSE LIVED MOLIÈRE'S "PRÉCIEUSES."

HENRY CLARKE



PATOU marks the new high waist with a golden chain weighted by mother-of-pearl, jewelled.



IN MINIATURE HERE. THE PAVILLON DE FRANCE BUILT FOR THE BRUSSELS' WORLD'S FAIR, AN APPARENTLY FLOATABLE TRANSPARENCY OF GLASS AND POLYESTER ON STEEL, IT WILL HOUSE A CAPSULE FRANCE—SCIENCE, INDUSTRY, ART.



LANVIN-CASTILLO'S
aerated checks—
pink and white silk
organdie cassock
drifted over a non-
sleeved sheath.



LANVIN-CASTILLO:
"Nuages"—literally
clouds of grey silk or-
gandie banked on a
short grey silk stem.

In America, at Henri Bendel; I. Magnin.
Coiffure by Guillaume.

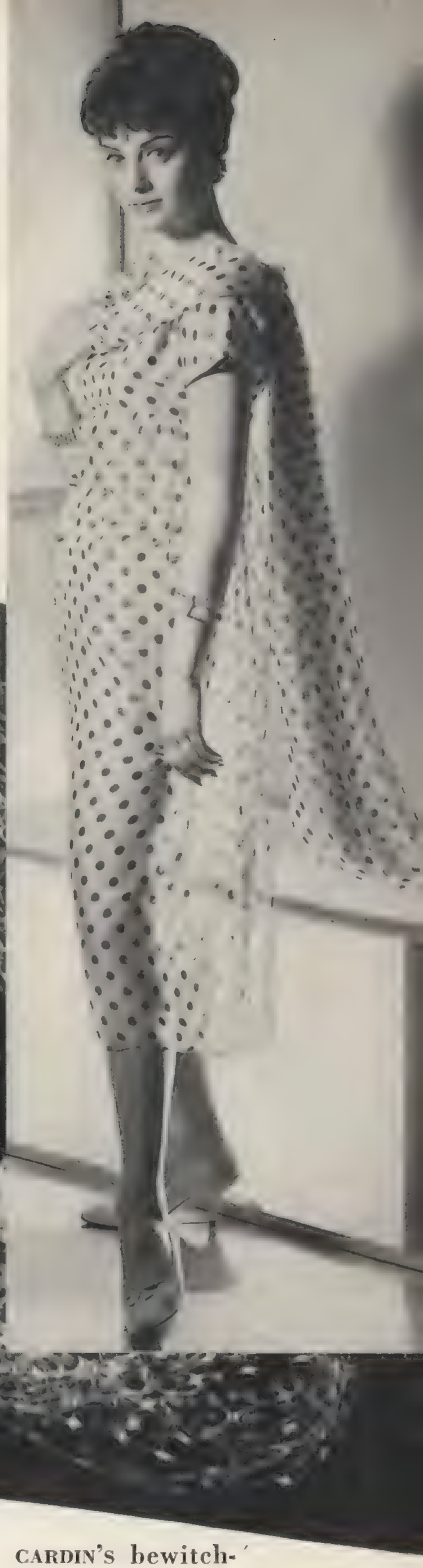
HENRY CLARKE

Paris Collections

Paris—on air: that's the feeling in the new floating shapes, new hat buoyancy. GRÈS: Vapourescent polka dots—black and white silk chiffon floated from a gently shaped, Empire-waisted dress.

Coiffure by Guillaume





CARDIN's bewitching head-in-the-clouds idea: froths of white veiling over silk organdie.

In America, at
Bergdorf Goodman.

SILVERSTEIN

CARDIN



PATOU



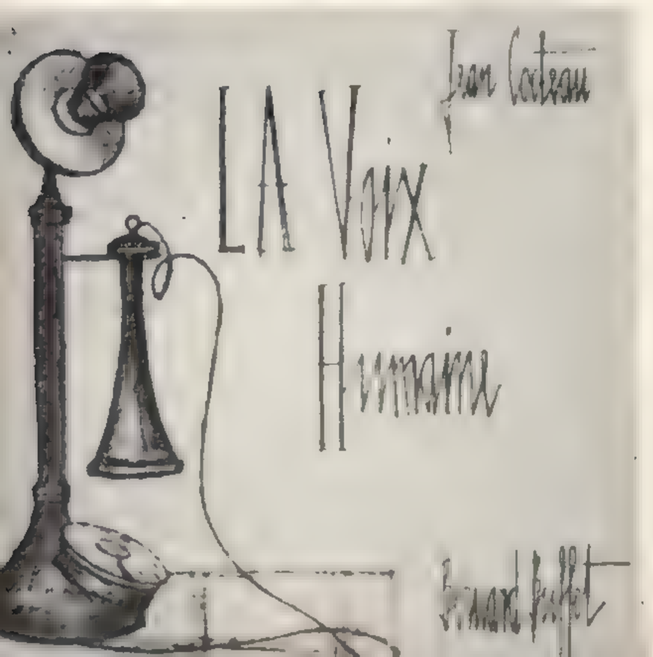
CARDIN



Paris Collections

Three chemises-plus, above, showing how Paris varied the chemise shape to give it life, elegance, and more of what it always had—youth. These, from Cardin, and Patou. CARDIN: Chemise plus a slant, above left. Lightly crinkled silk crêpe, its slant—diagonal draping that begins at the right shoulder under a rose, falls softly across the front. It has cap sleeves and a cap skirt—just capping the knees. The hat is made of layers of organdie, orange diffused to white. Dress, in America, at Henri Bendel. PATOU: Chemise plus sculpture, centre. An important late-day dress from this collection, in black double chiffon with a side-draped fichu, a bodice that hangs away from the body and, in so doing, indicates it. The skirt, taut. CARDIN: Chemise plus fullness, right. This, one of the loosest and fullest of this designer's chemises, in dark blue Ducharne wool crêpe that falls in gathers from a U-neckline at front, straight from the shoulders at back. The fullness disappears in the short skirt. Dress and hat, in America, at Marshall Field; Frederick & Nelson.

"LA VOIX HUMAINE," BY JEAN COCTEAU: THIS NEW EDITION, HAND-LETTERED AND ILLUSTRATED WITH DRYPOINTS BY BERNARD BUFFET.



HENRY CLARKE



THE BELFRY OF SAINT-GERMAIN DES PRÉS THAT SHADOWS THE BOHÈME-PRONE CAFÉ DES DEUX MAGOTS. THIS CHURCH, THE ONLY ONE IN PARIS THAT DATES BACK TO THE ROMAN PERIOD, IS SOON TO BE RESTORED. NEW UNESCO HEADQUARTERS ON THE LEFT BANK. PART OF THE PARIS YOUTH TREATMENT. THE Y-SHAPED BUILDING IS ABOUT 90 FEET HIGH, STANDS ON PILLARS.

News in many of the collections: the "little" Paris wools with built-in surprises—one-piece suits, two-piece dresses, coats cut like dresses that are really suit jackets. (In some instances, the actual count-down of separable parts was moot.) Below, examples from four different salons. NINA RICCI, first at left: One of this designer's slender three-quarter coats—this, in salmon-coloured wool, cut like a chemise, with a high waist suggested by the placement of its buttons and big pockets. In America, at Neiman-Marcus. Briefly visible, a narrow skirt of the same fabric. LANVIN-CASTILLO, second: Here, emphasis is on the wide short skirt, full and box-pleated, in a two-piece dress of Glen plaid wool with two flap pockets, a cowled collar on its little bodice. GRÈS, third: A one-piece dress that seems to be a suit, of black and white hound's-tooth checks. The front is almost fitted; the back, semi-detached at the waist to give a jacket effect. The skirt has deep unpressed pleats. In America, at Lord & Taylor; Marshall Field; I. Magnin. DIOR, fourth: Another suit that's all one, this of blue tweed. The top, a snug, high-waisted caraco buttoned at back, over a trapeze skirt—a modified bell stiffened to shape. Both, attached to the same sub-structure, and inseparable. A child's overcoat (not shown) completes this.

NINA RICCI

LANVIN-CASTILLO

GRÈS

DIOR



Paris Collections

Stamping the fashion: the new high rise of waists.



THE NEW 8-FR. STAMP, TO HONOUR THE DARING AND BRILLIANT FRENCH MEDIC, PHILIPPE PINEL.

DIOR clocherie: in suits, bell-hems on jackets, new belled walking skirts.

Suit, hat, in America,
at Bergdorf Goodman; Marshall Field;
Neiman-Marcus; I. Magnin.

SVEND for HEIM: Flower-wig—beret of capsized organdie violets.

In America, at Bergdorf Goodman.

HENRY CLARKE

GRIFFE'S young, high-lifted waist. Here, in a coat-dress of navy-blue alpaca with doll sleeves, uncomplicated cloche skirt.



LAROCHE: Flounces on two levels—below-waist, nearly shoulder-high.

Tattersall tweed coat, in America, at Marshall Field; Frederick & Nelson.

SILVERSTEIN

Paris Collections

Shapes fascinate—new ways to evening allure.

BALMAIN'S figure-skimming shape exploding into a mop of ruffles. Black silk crêpe with a free-will way of moving around.



HENRY CLARKE



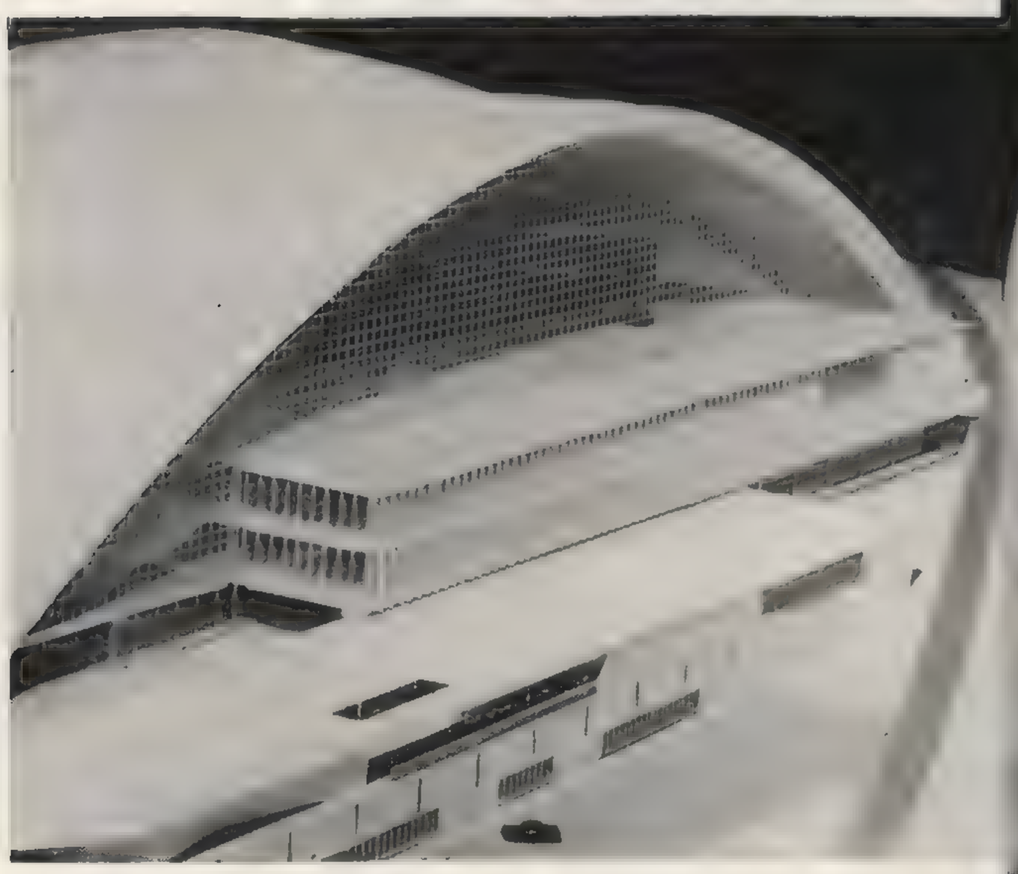
DESSÈS' master shape—pale-green silk muslin collecting itself in the bodice for a rush toward the hemline.

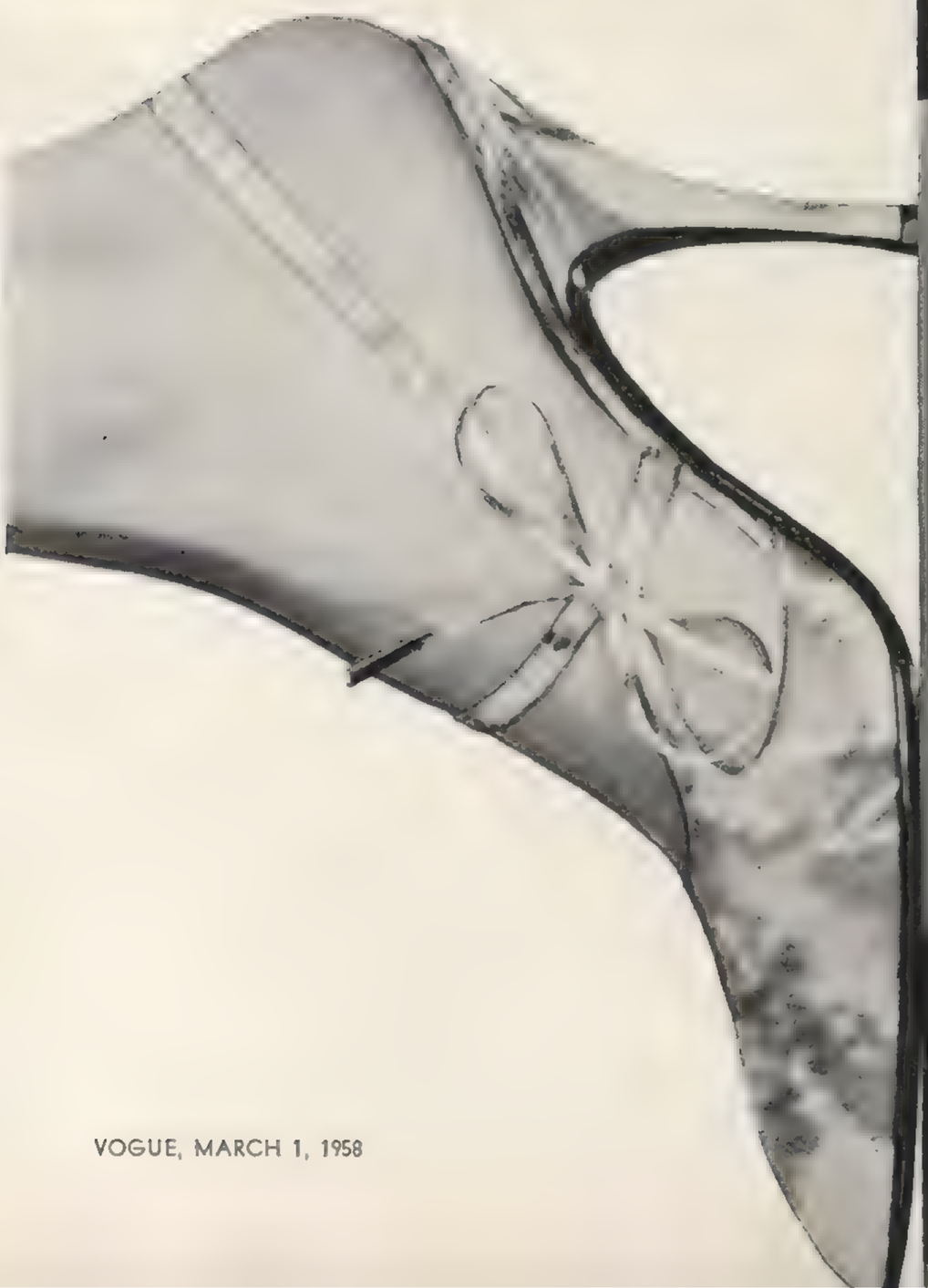
Cutaway flowers—Poiret roses on silk, a cut-flower crest.

Shoe, by Roger Vivier for Dior.



BELOW, MODEL OF THE PALAIS D'EXPOSITION, AT THE MOMENT UNDER CONSTRUCTION IN THE WEST OF PARIS.





HEIM décolleté smock of stiffened black silk, cruising around the body at a distance, uptilted at the front.

Step-in straps, tied on the audience-side in flat loops.

By Roger Vivier for Dior, in white-green-pink print.
All coiffures, by Guillaume.



PATOU: Superb high-belted evening coat of black and white striped silk. At the back, a black rose. Dress, white crêpe.



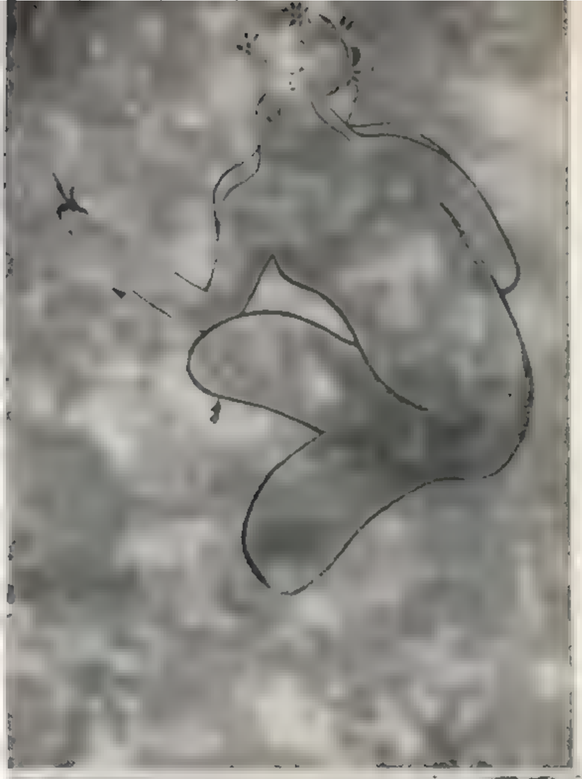
Paris Collections

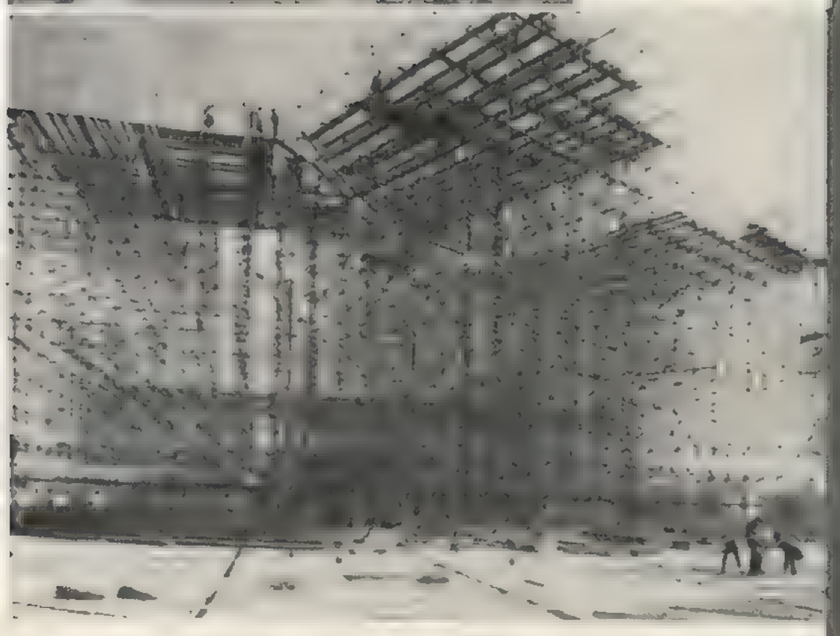
Three Paris evening beauties

DIOR: Romantic ankle-length dress of point d'esprit—a high-waisted ribbon curving higher to a soft pink rose.



NEW ENTRY AT THE LOUVRE. PLACED THERE THROUGH THE SOCIETY OF THE FRIENDS OF THE LOUVRE—THIS 14TH-CENTURY ROMAN DOOR OF CARVED WOOD.





AT TOP OF PAGE, ONE OF 200 FRESCOES (GATHERED IN THE SAHARA BY THE MISSION HENRI LHOTE), COVERING A PERIOD OF 8,000 YEARS OF AFRICAN ART. THIS, FROM ABOUT 4000 B.C. ALL THE FRESCOES ARE NOW AT THE PARIS MUSÉE DES ARTS DÉCORATIFS. DIRECTLY ABOVE, THE SHAPE OF THE NEW PALAIS D'EXPOSITION, NOW BEING BUILT AT THE WESTERN EDGE OF PARIS. IN THE PLAN: A GREAT BALLOONING DOME, GLASS SIDES, A SKELETON METALLIC.

LANVIN-CASTILLO:

Hollyhock-printed silk evening dress, narrow with a sense of fullness. On one sleeve, a bow.

Dress, of Staron fabric, in America, at Bergdorf Goodman; I. Magnin. Coiffures by Guillaume.

HENRY CLARKE

Paris

The great Paris paradoxes in the new night looks.

DIOR atmosphere—thrills of tulle, layered embroidery; in motion, fascinating.

GRÈS's morning-glory shape; faille captive at the bosom, hemmed with a curling iron.

Dior dress of nylon tulle. In America: I. Magnin.
Grès dress in America, at Marshall Field:
I. Magnin. Both coiffures, by Guillaume.

HENRY CLARKE



the Vamp returns in '58

This spring the dress designers seem to have in mind a carefree look such as the look of those carefree days of the Twenties, before the Excess Profits Tax had turned gentlemen into money grubbers . . . when their gifts took the delightful form of stocks, bonds, and real estate, and the inter-continental missile was merely science fiction to be swallowed with a grain of salt, and not a grain of cyanide.

It will really be quite a great service, if the new clothes can make girls forget practically everything that has happened to us since the Twenties. For today the gifts that gentlemen can afford have degenerated into mere tokens of sentiment, in which there is nothing to gain except the spirit in which they are given. And, as a consequence, girls now prefer jobs to gentlemen. So the Fifties will go down in history as the era when girls in the aggregate all went to work, just as the Twenties was the era of the Vamp. And for the benefit of those who never learned the meaning of the term, a Vamp is a girl who is intrigued by a member of the opposite sex, to a point where she will make an effort to please him.

It was during the Twenties that the technique of Vamping reached its highest perfection. Before those days, a Vamp was depicted by girls of the Theda Bara type, who wore "robes" instead of dresses and put on heavy white face powder. But today this specimen of Vamp has been shown up by Mr. Charles Addams, whose pictures of girls only cause gentlemen to shudder.

And the Twenties disclosed that gentlemen respond with the greatest amount of sentiment to the type of Vamps who remind them of the girls they used to play hookey with from high school. And because this discovery is basically solid, it still holds up. And I feel that today, if a gentleman were asked to choose between Maria Callas and Brigitte Bardot for sex appeal, his choice would not send him scurrying to the Metropolitan Opera House.

It was during the Twenties that the costume best suited to the Vamping of gentlemen was evolved, and turned out to be the chemise dress. For a chemise has the advantage of quite often concealing the female form and, as a consequence, it supplies girls with an added dimension of mystery. I mean, no gentleman is ever going to puzzle his brains over the form of a girl in a Bikini bathing suit. And it is a significant fact that when gentlemen no longer puzzle their brains over the form of a girl, genuine diamonds might as well go so far underground that the De Beers Corporation might simply leave them where they find them.

And now that chemise styles are in, the girls of 1958 will require a few hints on how to wear them. For the chemise dress evokes a unique type of behaviour. For instance, the chemise-Vamp shows a provocative manner of walking which never would have been tolerated by Queen Victoria. While walking, during the Fifties, has become a mere effort to rush to a job, without a tendency to stop and loiter.

But it is a discouraging fact that every time some benefactor tries to do something for humanity, a feeling of resistance crops up. And, just as there was a hue and cry against the vaccine of Dr. Salk, there has now developed a certain resistance against the chemise dress, even on the part of the girls they are going to do the most for.

So I think that every girl should study the advantages of a chemise dress, without prejudice. And it should be noted that a girl who is loosely garbed in a chemise, can overlook the fact that she is all dressed up, and be herself to a much greater extent.

Seeing that the chemise follows the line of the pinafore, it also tends to make girls look younger than the stark reality.

And, being casual, gentlemen can fail to realize that girls are on display, which allays their inhibitions. For there are very few gentlemen who wish to coddle a girl while she is garbed in a Robe de Style.

And to sum it all up, I believe it will be delightfully nostalgic if girls can forget that the pleasing of gentlemen has become a non-paying occupation. And that, with the return of the chemise, we may be able to take our minds off jobs and become sentimental over gentlemen once again.

the chemise new

vamp

By Anita Loos



The new vamp in American fashion



The firecracker flounce



A string of flounces

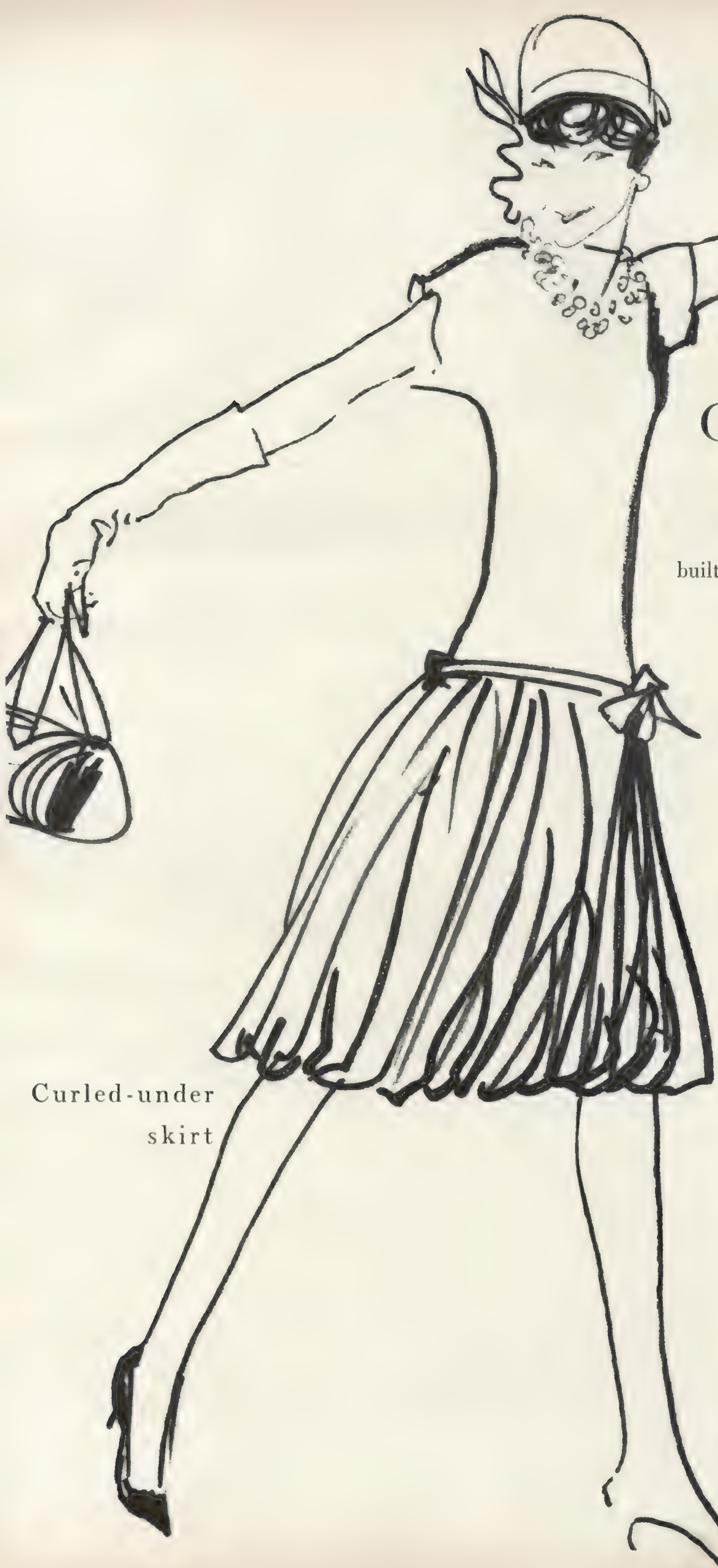
Traina-Norell's new-vamp ideas weren't drawn from memory. *Un*languid sireny—"sentimental over gentlemen," in the words of Miss Anita Loos—is the alluring fashion here, and on the next two pages. And it's as removed from silent-screen languor as Audrey Hepburn is from Theda Bara. Farthest left, Norell's flounced chemise for evening—and a ravishing shape for a rangy young figure to appear in then. Yellow wallpaper-flowers on thin black silk, with a black velvet sash ante-flounce. Lord & Taylor; Neiman-Marcus; I. Magnin. Directly left, a string of flounces—news for the woman who's at her best in clinging sheaths (figure requirements are about the same in either case). Black Swiss silk crêpe suspended—animately—from ribbon straps. To wear with? Darkling stockings, chemise-length gloves, a firecracker-pouf coiffure—or, as here, a hat-equivalent thereof. Dress, at Henri Bendel; Nan Duskin; Neiman-Marcus.

R. R. Bonnié.

The new vamp



The peignoir belt



Curled-under skirt

One of Traina-Norell's most beautifully engineered chemise-shapes, far left: his day-to-day dress in red French wool built, narrowly, around a tall white leather peignoir-belt. At Bergdorf Goodman; Julius Garfinckel; Woolf Brothers. Directly left, Norell's navy-blue day-chemise with the surprise of a brief, skittery, curled-under skirt. Chiffon-thin wool jersey is the fabric. (Note to the woman who's been thinking of chemiserie as a sure hide-out for figure faults: the drift and cling of Norell's chemise-materials make a neat waistline, flat hips fairly imperative.) Dress, at Bonwit Teller; Wanamaker's, Phila.; I. Magnin. Hats on these, and the two preceding pages, by Emme.

"A Little Game"

A short story by Lawrence Durrell

"The case of Wormwood," said Antrobus gravely, "is one which deserves thought."

He spoke in his usual portentous way, but I could see that he was genuinely troubled.

"It is worth reflecting on," he went on, "since it illustrates my contention that nobody really knows what anybody else is thinking. Wormwood was cultural attaché in Helsinki, and we were all terrified of him. He was a lean, leathery, saturnine sort of chap with a goatee and he'd written a couple of novels of an obscurity so overwhelming as to give us an awful inferiority complex in the Chancery.

"He never spoke.

"He carried this utter speechlessness to such lengths as to be almost beyond the bounds of decency. The whole Corps quailed before him. One slow stare through those pebble gig lamps of his was enough to quell even the vivid and charming Madame Abreyville, who was noted for her cleverness in bringing out the shy. She made the mistake of trying to bring Wormwood out. He stared at her hard. She was covered with confusion and trembled from head to foot. After this defeat, we all used to take cover when we saw him coming.

"One winter, just before he was posted to Prague, I ran into him at a party, and finding myself wedged in behind the piano with no hope of escape, cleared my throat (I had had three Martinis) and said with what I hoped was offensive jocularity, 'What does a novelist do at parties like these?'

"Wormwood stared at me for so long that I began to swallow my Adam's apple over and over again as I always do when I am out of countenance. I was just about to step out of the window into a flower bed and come round by the front door when he . . . actually spoke to me. 'Do you know what I am doing?' he said in a low, hissing tone full of malevolence.

" 'No,' I said.

" 'I am playing a little game in my mind,' he said, and his expression was one of utter, murderous grimness. 'I am imagining that I am in a sleigh with the whole Diplomatic Corps. We are rushing across the steppes, pursued by wolves. It is necessary, as they keep gaining on us, to throw a diplomat overboard from time to time in order to let the horses regain their advantage. Who would you throw first . . . then second . . . and then third . . . ? Just look around you.'

"His tone was so alarming, so ferocious and peremptory, that I was startled; more to humour him than anything else, I said, 'Madame Ventura.' She was rather a heavily-built morsel of ambassadress, eminently suitable for wolfish consumption. He curled his lip. 'She's gone already,' he said in a low, hoarse tone, glowering. 'The whole Italian mission has gone—brats included.'

"I did not quite know what to say.

" 'Er, how about our own Chancery?' I asked nervously.

" 'Oh! They've gone long ago,' he said with slow contempt. 'They've been gobbled up—including you.' He gave a yellowish shelf of ratlike teeth a half-second of exposure, then sheathed them again in his beard. I was feeling dashed awkward now, and found myself fingering my nose.

"I was relieved when I heard he had been posted.

"Now, old boy, come a series of strange events. The very next winter in Prague—that was the severe one of '37 when the wolf packs came down to the suburbs—you may remember that two Chancery guards and a cipher clerk were eaten by wolves? They were, it seems, out riding in a sleigh with the First Secretary Cultural. When I saw the press reports, something seemed to ring in my brain. Some half-forgotten memory . . . It worried me until I went to the Foreign Office list and looked up the Prague Mission. It was Wormwood. It gave me food for deep thought.

"But time passed, and for nearly ten years I heard no more of Wormwood. Then came that report of wolves eating the Italian Ambassador on the Trieste-Zagreb road in midwinter. You remember the case? The victim was in a car this time. I do not have to tell you who was driving. Wormwood.

"Then once again a long period of time passed without any news of him. But yesterday . . ." Antrobus' voice trembled at this point in the narrative and he drew heavily on his cigar.

"Yesterday, I had a long letter from Bunty Scott-Peverel who is Head of Chancery in Moscow. There is a passage in it which I will read to you. Here it is . . . *(Continued on page 189)*

New staging for pink

A three-part worsted jersey suit in pink heather, attended, opposite, by seven feet of Great Dane.
The fragile pink of the suit is worn, here, like a delectable neutral, with the spice-properties of yellow chamois gloves, red shoes. (For the new life and habits of red shoes, see Vogue's February 15 issue.)
The suit itself could be a wonderful country costume north or south—its Chanelish jacket and sleeveless top both detailed with stitched bas-relief.
Suit by Ben Gershel, about $215; Alexette Bacmo gloves; Schiaparelli pale, seamless stockings; all at Bonwit Teller.
Suit, also at Neiman-Marcus; I. Magnin.
Julianelli shoes at Lord & Taylor.
Gold, diamond, and turquoise jewellery by David Webb.
Black leather chair by Paul McCobb, at Directional Showrooms.
The lipstick here—new offbeat elegance to spotlight consanguine pinks and reds: Pink Violet by Elizabeth Arden.

HENRY CLARKE





American coaterie—based on red

Continuing the rage for red in fashion now:
two amounts of day-coat in two of the
clear new reds that flash, like fireworks,
through the American collections this spring.
Left: Curved, gilt-buttoned short red
wool coat that's almost the
cloth-equivalent of a fur jacket as far as
a through-summer wardrobe is concerned.
Sub-coat at the moment: a grainy silk dress—
white shirt effects, navy-blue pleats.
Costume, by Branell (the coat fabric, by Anglo);
about $215. Best's; Sakowitz; Joseph Magnin.
Right: Day-length coat, with much of its
form formulated along dressing-gown lines—
drawstring belt, outsize pockets,
and a sweeping amount of banner-red jersey.
By Ben Gershel, in English worsted fabric;
about $160. Bergdorf Goodman; Hutzler's.
Chamois-coloured gloves; Imperial Formula
Radiant Red lipstick. Both, at Bergdorf Goodman.
Jewels: from David Webb.

RENÉ BOUCHÉ

FRANCES MCLAUGHLIN





Mohair coaterie: the chiffon contingent

First time around for this enchantment:
mohair coats lined with chiffon, worn,
evenings, over more of the same—and the only
thing lighter might be a half-pound of feathers.
Left: Orange mohair, yellow chiffon—both
colours accounted for again in a silk
Paisley turban. The coat (of Ascher Ltd. mohair,
nylon, and wool), cape-collared, cape-sleeved,
full enough to accommodate bolts of chiffon—
which is about the skirt-size of
the non-sleeved dress beneath.
Costume by Scaasi. Saks Fifth Avenue;
Henry Harris; Neiman-Marcus. Turban, by Emme.
Jacqueline Cochran's Firecracker lipstick.
Right: Beige excitement—mounting:
mohair coat, paler chiffon dress, palest silk
turban turned, newly, aside. Costume,
by Ben Zuckerman. (Coat fabric: Ascher Ltd.
mohair, nylon, and wool; chiffon,
by Ascher Ltd.) Delman shoes.
Hanes seamless sun-tan stockings.
All: Bergdorf Goodman. Costume, also:
Julius Garfinckel; Neiman-Marcus. Emme turban.
Gold, diamond, and yellow beryl jewels,
by Schlumberger at Tiffany.
Chair by Laverne Originals. Wundaweve rug.
Dorothy Gray's new Wild Peach lipstick.

HENRY CLARKE

KAREN RADKAI







The new long-distance legs

1. Limber legs are longer legs…if not by tape measure, by eye measure. Famous limberers: non-pinching shoes; scrubbing up the circulation by toning with a soft bath brush, with witch hazel post-shower.

2. Supple late-day ankles. To bring bone-tired ankles to reediness: rest the ball of one shoeless foot, and then the other, on a chair seat; bend the ankle loosely from side to side.

3. Sure balance—no first-rate dancer, or first-rate pair of legs, is without it. Try this borrowing from tight-rope routines: never take two short steps where one long one will do.

4. Long illusion. A mannequin with surprisingly short-distance legs recommends this: when sitting down with the legs crossed, sit at an angle in the chair, legs pointing in the direction of the slant.

5. New-stocking news: this year's stocking (a) tints the leg with colour—a blush of colour is the idea—or (b) darkens the leg. Incidentally, getting an unmuddy transparency in dark nylon is an exacting stocking-maker's art, and for that reason darkling stockings aren't a good place to look for bargain prices.

6. Shoe décolletage: the tapered shoe with a soft toe and low cut takes the leg's silhouette to infinity (Chanel even invented an opera pump with a leather insert in the vamp of the shoe in the exact shade of the stocking worn with it). In flat-heeled shoes, there's still greater need for an unbumpy toe.

7. Tall-making stocking colour. Frequent rule-of-choice here: two elements should agree in colour—dress and stocking, or shoe and stocking.

8. Pretty sandal feet aren't born, generally; often, they're the result of under-stocking lore. Wheedled out of a sandal-minded editor, a fresh complexion idea for pump marks: smooth on make-up foundation, let dry, apply a powdering of the sheerest stockings.

9. Leg exercise, without exercise. Change heel heights frequently. Beach walking, incidentally, walks contours into the inner thigh.

10. Colour extension—green almond

On these pages, long-distance legs elegantly acting on rules *6 (shoe décolletage) and *7 (shoe, stocking, and dress, linked by colour). Here, shades of almondy brown with a soft green cast. The stocking is a shade called Sunburst, which holds its identity—the good look of sunshine on bare tanned legs—over any skin tone. Julianelli shoes, $33, at Lord & Taylor; L.S.Ayres; Himelhoch's. The Bur-Mil Cameo stockings, at Bloomingdale's; L.S.Ayres.

KAREN RADKAI





Wolfe and the Angel

BY ALLENE TALMEY

Thomas Wolfe, undoubtedly, would have loved the play, *Look Homeward, Angel.* It is impressive. It is enormously successful. It is big and it is about him. For Wolfe, six feet six, with a rapacious appetite for almost everything, was big and impressive and the centre of his writings. Whether he called the boy Eugene or George, the boy was always Tom, with "strange dark eyes . . . and a passionate and obscure hunger for voyages." When he described his mother's extraordinary memory in his first great novel, *Look Homeward, Angel,* he actually described his own. "Her memory moved over the ocean-bed of event like a great octopus, blindly but completely feeling its way into every seacave, rill, and estuary, focussed on all she had done, felt and thought . . ."

Those undisciplined memories are the strength of the book, *Look Homeward, Angel.* It is the triumph of Ketti Frings that she caught, organized, and funnelled those memories into three compact, but not cramped, acts—a feat which the brilliant, sweeping Wolfe could not do for himself. Twice he tried to put his family into a play. There is a fragment, which may be the original attempt towards *Angel,* of a three-act play, *The House of Bateson.* For that first awkward trial he called the Wolfe family Bateson; the boy, Jim; the brother, Ralph. In the only scene, the older brother tells the younger that he ought to have a little pocket money and some new clothes. (The point of that scene, transformed, is one of the touching and complex moments of the Frings play on Broadway.) In another preserved try, a one-act play, *The Family,* the Batesons are called the Warrens. Under any name this play is terrible.

At some later time in his thirty-seven years of life, Wolfe wrote a small autobiographical note, really to himself. He promised: "Someday I shall write a book about a man who was too tall—who lived forever in a dimension that he did not fit, and for whom the proportions of everything—chairs, beds, door, rooms, shoes, clothes, shirts, and socks, the berths of pullman cars, and the bunks of transatlantic liners, together with the rations of food, drink, love and women which most men on this earth have found sufficient to their *(Continued on page 180)*

KETTI FRINGS, a large-eyed woman, eager with her first big, Broadway success, *Look Homeward, Angel,* a play that is a candidate for every prize in the theatre, is here backed by three members of her notable cast: Anthony Perkins as the outsize, seventeen-year-old boy who is almost entirely Thomas Wolfe, author of the novel from which Miss Frings so brilliantly cut the play; Jo Van Fleet in the tearing rôle of the mother and boardinghouse keeper of whom Wolfe wrote, "It was the tragic flaw of her temperament to get to the vital point too late"; and the resilient Hugh Griffith in the flooding rôle of the father, a man with large, dark eyes that screamed with "the maniac fury of his sprees."

PENN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Ralph Bellamy and Henry Jones in *Sunrise at Campobello,* Dore Schary's brisk, tender, amusing portrait play of the Franklin Delano Roosevelt family during F.D.R.'s first thirty-four months of paralysis; as Roosevelt, Bellamy gives an extraordinary performance of vigour and wheel-chair charm and courage while Jones, as Louis Howe, is small, anguished, witty, and asthmatic. . . . The acute common sense of many Sunday TV programs, aimed at the mind. . . . Jean Stein's extremely interesting Arcady Series of MGM records in one of which William Faulkner reads from his works in a clear, cultivated voice with only a slight nasality; in another record Carson McCullers reads with a nervous cadence, in a voice that sounds somewhat old for her age.

PEOPLE ARE TALKING ABOUT . . . The queasiness of the movie, *A Farewell to Arms.* . . . The fascination of the exhibition of thirty-five Winston Churchill paintings, on tour in this country with a stop at The Metropolitan Museum, which will open the show with a benefit for the English Speaking Union on March 6. . . . *Home from the Hill,* William Humphrey's novel, which is deceptively ruthless as an attention-getter, partly because the author has an enormous talent for storytelling.

PEOPLE ARE TALKING ABOUT . . . The new record, "The Little Blue Man," in which Betty Johnson sings—to a rather hurdy-gurdy kind of accompaniment—about a little man who follows her everywhere saying, "I wuf you," until she pushes him off the top of a building. . . . Marcel Achard's new Paris hit, *Domino,* a delicate and witty play with a slight tendency towards melancholy tenderness. . . . The iridescent colour of the work of Louis Comfort Tiffany in the exhibition at the Museum of Contemporary Crafts in New York. . . . The Kingsley Amis novel, *I Like It Here,* an intermittently funny book in which Amis parodies the lyrical school of travel writing; he can scent phony-ness a long way off, even in himself. . . . London's raptures over *Pather Panchali,* Satyajit Ray's Indian film, which gives the dynamics of a family's relationships, recorded with love and fidelity, a combination that makes this movie a masterpiece.

PEOPLE ARE TALKING ABOUT . . . The exhilaration of the new Robert Paul Smith book, *Translations from the English,* in which he tackles, among other matters, the real meaning that a teen-ager puts into the phrase: "Nobody understands me." To Smith she means, "Nobody is prepared to grant her perfectly reasonable request to wear her father's shirt, her mother's diamond earrings, her brother's sneakers, and a sequin-covered Derby hat on a three-day co-operative excursion on motorcycles to Las Vegas. All the other girls are doing it." (Soon, Smith, who wrote "*Where Did You Go?*" "*Out.*" "*What Did You Do?*" "*Nothing.*", will have a third book out: *How to Do Nothing with Nobody All Alone by Yourself.*)

THREE REMARKABLE YOUNG ACTRESSES:

These three shot, apparently from nowhere, into the glare of Broadway. At the far left of the photograph: Anne Bancroft, who gives a compelling performance, difficult and young against the polish of Henry Fonda in *Two for the Seesaw.* Offstage, this twenty-six-year-old actress looks like a young Anna Magnani with her black hair, her heavy black ribbed sweater, her black skirt, and thick black stockings, a costume of rather conventional Bohemianism, 1958. At the top: Anne Meacham, who is the morbid centre of the Tennessee Williams play, *Suddenly Last Summer,* in which her great triumph is a twenty-minute monologue, detailing the death of her cousin. Like a tall egret with a pale, inscrutable face, Miss Meacham has a special elegance as though she had walked out of an Isak Dinesen Gothic Tale. At the bottom, right: Joan Plowright, an English actress who has given New York in the past two months a fast review of her talented versatility in three plays. In the latest, *The Entertainer,* she has the rôle of Sir Laurence Olivier's daughter, a part that is not as demanding as those in the two Ionesco plays, *The Chairs* and *The Lesson.* In the latter, she played a fifteen-year-old schoolgirl, healthy, and dumb. In the former she played a woman, flirtatious and ninety-four years old. Offstage, this twenty-six-year-old actress, whose brown eyes almost overwhelm her small face, feels no compulsion to dramatize herself. She leaves dramatization to playwrights.





New avenues of knitting—city looks

A dozen views on these pages of some new city citizens. Eleven are new fashionmarks, incidentally knitted; the twelfth is the Seagram Building, a new and bronze-faced Park Avenue landmark reflecting the sunshine and its architectural brilliance equally.
Left: City jacket of bright yellow mohair-and-nylon with inch-deep, worldwide dimensions—a jacket like this, in this colour, might be the second coat in a travel wardrobe for the mild-weather zones.
By Goldworm, about $30. Saks Fifth Avenue; L. S. Ayres; Frederick & Nelson.
The Emme turban, turnings of yellow mohair.
Right: Navy-blue knitted wool coat with the underplayed dash of a true fashion collectible. This could revolve on a white-chiffon-and-glitter axis, evenings, midsummer. Coat by Geist & Geist, about $70, at Bergdorf Goodman; Julius Garfinckel; Joseph Magnin.
Hat of poker-chip dots, by Emme.
Newton Elkin shoes, to order: Lord & Taylor.





Knitting with new fashion marks: city hatting

Left: Checked knitted cotton chemise with an organdie-hat life as one of its surprises. The other: the amount of taxiing about the city the dress can do without crumpling. This, brown, white, and black checks of Permathal Everglaze cotton knit by Alamac. Dress, by Koret of California. About $13. Lord & Taylor; Hudson's; Haggarty's. Josef handbag: Bergdorf Goodman.
Right: Midtown slick of silk knitting, printed here, with a straw and Paisley turban. Unsleeved sheath and cardigan, by Goldworm, about $135. Bienen-Davis handbag. Both, at Bergdorf Goodman. Costume: Neiman-Marcus; I. Magnin. Both pages: Emme hats, Crescendoe gloves.







RUTLEDGE



Chemises:
city-ness knitted in

Far left: Beige knitted cotton-and-wool suit with a strenuous spring schedule lined up, and a summer one: the unmelted poise of many a smart woman's July grooming is based on suits like this. Skirt and jacket, by Tricosa, about $85. Best's; Neiman-Marcus.
Near left: Black knitted cotton suit with a silk rose-splash of blouse, a lot of very detailed tailoring. Little barrel-stave pleats curve the back of the jacket. Suit and silk surah blouse by Jeri Holmes for Jantzen, $80. At Hudson's; Frederick & Nelson. Gloves by Superb. White shantung Breton, by Emme.
Right: One of a string of knitted chemise shapes managing to be sinuous *and* casual. This, string-coloured, two-piece; the knitting, of linen and rayon. By Kimberly, $40. Altman's; Frost Bros.; I. Magnin. Emme green mohair Breton. Shoes by Nick Parker.

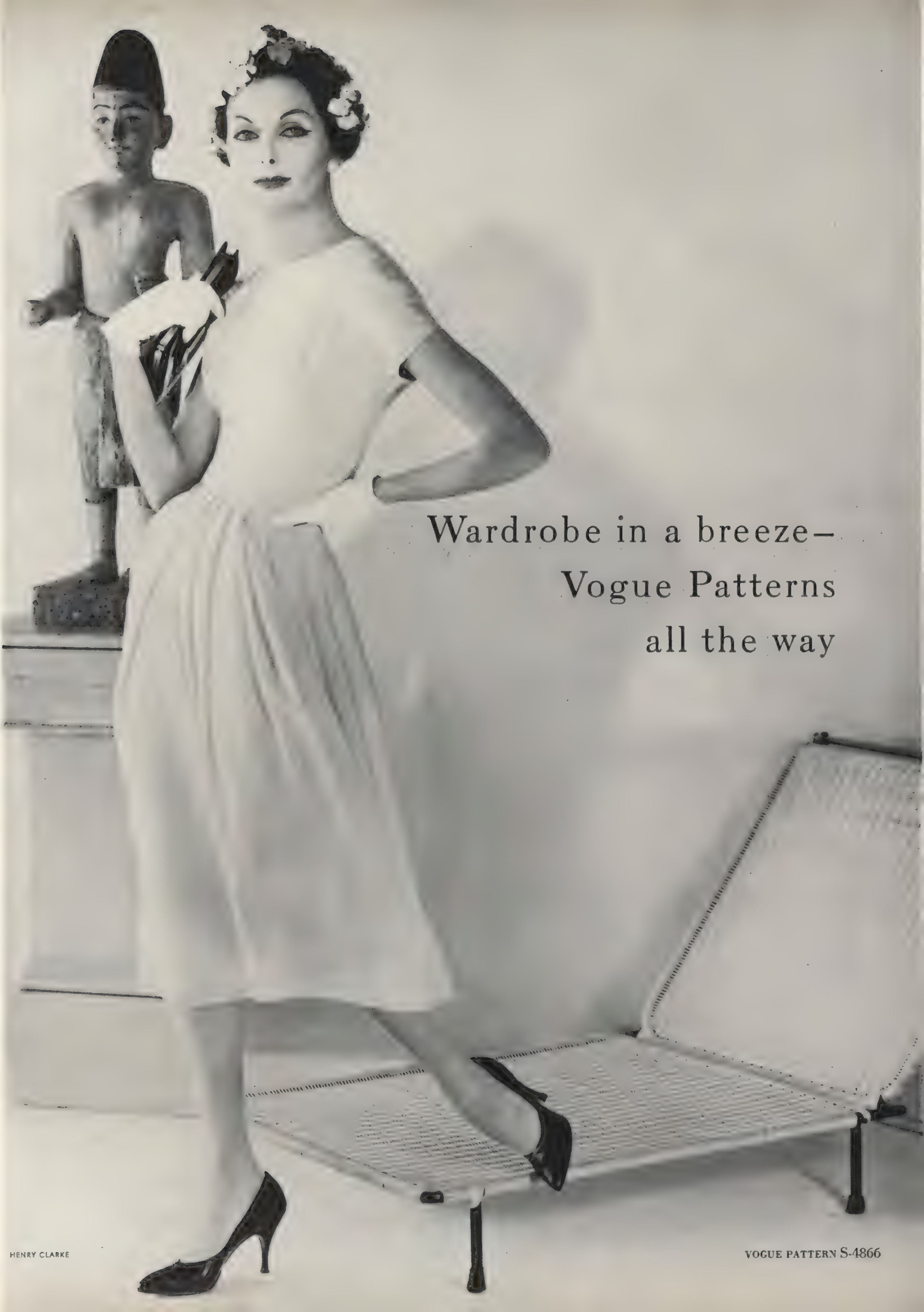


City knitting: chemised four ways

Left: Chemise jacket of knitted white wool. Grounded on the hips, slim through the body, it could single out a skirt (plain, pleated, as here) and make a suit of it.
About $35, at Peck & Peck.
Above: Leggy skirt and chemise pull-over with a nice way of sitting up straight on the shoulders (also nice, the vanishing hipline that goes with this cut). By Joe Davidson, in Security beige knitted cotton bound in darker beige grosgrain ribbon.
About $18 at Altman's; Burdine's.
Shoes, by Confettis.
Directly right: One of the charter chemises—a sensitively shaped city dress worn, rule-of-chemise, with cleanly shaped hat, handbag. Dress by Kimberly, beige knitted Orlon with a silky fineness, about $55.
Saks Fifth Avenue; Dayton's.
John Frederics Charmer hat, also at Saks Fifth Avenue. Roger Van S handbag.
Far right: Chemise in a ribbon thinness of knitted black wool, the neckline cut higher at the front. By Korrigan-Lesur; about $35, at Gunther Jaeckel; Ransohoffs.






Wardrobe in a breeze–
Vogue Patterns
all the way
HENRY CLARKE
VOGUE PATTERN S-4866



Here, in four pages, the makings of a four-part wardrobe for spring—two dresses, a coat, a suit. The colour process throughout this capsule plan: bright pure yellow and black. The thinking process: clear as can be—Vogue Printed Patterns cue the way. *This page:* Late-day dress with these blandishments: soft blousing, pleated skirt-fullness; a halter neckline that bares the back. Vogue Pattern S-4869, made here in black with a new soft brightness—Onondaga satin-faced chiffon. Also black: the wrapped chiffon turban by Emme; satin handbag by Josef. Rhinestone jewellery by Weiss. White gloves by Superb. *Facing page:* A dress that's a show-stopper in itself; doubly so when it's made, as here, in bright daffodil-yellow crêpe. Beautifully plain top, beautifully full skirt, released from a circlet of unpressed pleats. Vogue Pattern S-4866, here in Cohama acetate-and-rayon faille crêpe. Lilly Daché flowered cap. Décor, all four pages, by Karl Mann Associates: Indian wood sculpture, wicker ottoman, daybed-chair (or chair-daybed), covered in striped Mexican cotton, shown both ways.

Back views, sizes, yardages, on page 89.



Pattern wardrobe *continued*

Left: Slender bright-yellow coat, buttoned in black, to wear with either of the dresses on the preceding pages; another day, with the skirt of the bright-yellow suit, opposite (and, perhaps, a black-and-white polka-dotted blouse). Vogue Pattern S-4871. Worn here with John Frederics' black straw Breton and Dawnelle gloves. *Facing page:* A suit that will look just as fresh *next* spring; jacket, short, tapering from rounded shoulder to easy hemline; skirt, slim, shorter. Vogue Pattern S-4867. Emme turban. Jana handbag. Opera pumps by Florsheim. Stockings by Bryans. Buttons, both pages, by B. G. E. Originales. Suit and coat, both made here in Anglo bright-yellow wool tweed.

Back views, sizes, yardages, on page 89.

HENRY CLARKE

VOGUE PATTERN S-1867



New light of day

To see something by daylight means, of course, to see it as it really is.
A woman trying to match a fabric sample instinctively carries it to a window;
a painter, concerned with what his subjects really look like, has his studio
lighted from the north (this being the kind of daylight least affected
by the sun's peregrinations). It does *not* mean to see a thing at its worst—
and here, we probably have to blame that old cliché about "the cold light of day."
Daylight, actually, is anything but cold—being in fact a ravishing combination
of peach-colour, aquamarine, powder blue, soft green, yellowish-green, and pink.
We know, because we've just seen it reproduced, for the first time,
artificially—and exactly. What it's reproduced by is a remarkable new invention
called Trucolite, an arrangement of slender pastel-coloured fluorescent tubes,
of a new design, flanking a row of yellowish incandescent bulbs,
all having their light diffused through a Plexiglas panel; the end result is
a pleasant, pearly sort of light which (analyzed by a spectral photometer)
reproduces exactly the wave-lengths, for each colour, found in pure daylight.
Trucolite may end by revolutionizing a good many things—women's looks,
among them. A woman whose make-up had been applied under this synthetic daylight
(which could easily be installed over a dressing-table mirror),
would, obviously, look exactly right in the actual daylight on the street.
In almost any artificial light, or combination of artificial lights,
she would probably look *even better*. She wouldn't have to hope that she hadn't
overdone the rouge, or that her lipstick wasn't too bluish or too orangy
for the dress she had on: she'd know. And she might wear,
with confidence, colours she'd never have risked before.
One large cosmetics company is now actually mixing its new colours—
for lipsticks, powders, foundations—in a special room entirely lighted by
Trucolite, and nothing else; the room itself is painted black,
so there's no possibility of a reflection from any other colour.
Even with the black walls, Trucolite gives the room an oddly cheerful, airy
appearance. (One reason for this is that the daylight it reproduces
isn't just any old daylight—it's the delightful daylight that would surround you
at about noon of a clear day in early summer, *circa* June.)
In this room, new make-up colours are tried out on young women of the staff,
and tested in numerous other ways; as we entered, the staff dermatologist
was gazing admiringly at two streaks of lipstick on the back of his hand.
"In the laboratory, I thought they were exactly the same," he said.
"Now you can see—one is much bluer, one much yellower!" (We *did* see, too.)
Another place where the new lighting is being used, and where it has proved
almost dramatically effective, is at a famous fabric manufacturer's.
Here, the new Trucolite has been installed between conventional
lighting fixtures of the kind usually found in offices and showrooms.
The president of the company showed us some fabric swatches—squares of silky,
cross-woven cottons in deliciously-coloured plaids, jacquards, stripes—
illumined, at first, only by the conventional lights. Then he switched on
the Trucolite. Immediately we could see subtle variations of colour we
hadn't seen before; off-colours like violet, cocoa, grass-green, off-blue,
sprang suddenly to life. What chiefly enchants the manufacturer (and his
customers, dress designers) is, of course, the new ability *(Continued on page 189)*

New light at night

Facing page: Beautiful new kind
of evening lighting—the kind
that's built into the make-up,
and not only moves with its wearer,
but stays with her. In all the
make-up worn by this beauty,
there's a special light-reflecting,
light-diffusing ingredient
that seems to envelop the skin
in a delicate, pearly
sort of ambience. And backing this,
in the foundation and lipstick,
is the famous bee jelly
with its vitamins,
its moisture-retaining quality,
its proved staying-power.
All, Germaine Monteil make-up;
her new Super-Royal lipstick
Starlight. (For details, see page 178.)
Make-up, and Trifari necklace,
at Saks Fifth Avenue.



Fair game: the paling beiges

Here, three costumes with fair complexions—their easy lines and textured fabrics floodlit by incandescent blondness. Accessories: blond too, naturally. In the background here: details from the rich intrigue of the Antoni Gaudí show at New York's Museum of Modern Art—a collection of slides, photo-murals, and sculptural details of buildings designed by this famous Barcelona architect. *Opposite page:* Pale-beige suit in brushed wool (shaggy wool stories are spreading now), with unfitted fit, wider collar, pockets moved aside by double-breasting. The turban, beige china silk. Suit by Lilli Ann, of Blin & Blin fabric; $90 at Saks 34th. The hat by Amrose. *This page, above:* Glen plaid suit in beige, guidelined in brown. The jacket has Norfolk tendencies in its patch pockets, loops for a brown leather belt. Hatting for this, a rounded cloche of natural straw. Suit by Zelinka-Matlick, made of Anglo worsted-and-silk fabric; about $99 at Saks Fifth Avenue: Harold's. Hat by Irene of New York. *Right:* Here, a chemise, re-chemised by a beige finger-tip coat that's slightly full at back. Both, beige silk-and-wool; the dress, round-necked, cap-sleeved. Hat, coffee-coloured straw with grosgrain band and bow. Costume by Monte-Sano & Pruzan (dress to order); at Lord & Taylor; L. S. Ayres. Hat by Emme.





Fashion securities on the good-buys list





LEOMBRUNO-BODI

Nice place to find fashion news this spring:
attached to price tags that come
as pleasant surprises to the small investor.
On these four pages, seven such finds.
Far left: Tweedy black-and-white chemise for
$18—and 365 days a year. By Jerry Gilden,
in Dacron-and-rayon. At Russeks;
Marshall Field; Joseph Magnin. Madcaps beret,
also: Russeks. Opera pumps: Andrew Geller.
Near left: Chemise-jacketed chemise—the
degree of chemisiness, not too stringent
in either case. By Andrew Arkin,
of grey silk-and-cotton tweed; about $45.
Betmar straw Breton. Greta handbag. All: at
Altman's. Dress and jacket, also Hutzler's;
Chas. A. Stevens. Shoes, by Delmanette.
Above: City suit in two quick—and dazzling—
strokes of black and white: a dollop of jacket,
bloused; camisole-topped string skirt.
(Late-day privileges go without saying here—
the fabric's a firm, grainy silk.)
By Leonard Arkin; about $70. Bloused white
piqué beret, by Betmar. Both: Altman's.
Suit alone, also: Hutzler's; Chas. A. Stevens.
Tall white umbrella: Uncle Sam.







LEOMBRUNO-BODI

Good buys *continued*

Facing page, far left: A dress with no limits but the ones you add yourself (with polka dots and short white gloves, it's clearly a spring-afternoon look—one of the freshest). Black rayon-and-silk, bloused softly around a drawstring waist.
By Nardis of Dallas; $25.
Betmar beret. Both: Altman's.
Facing page, top: Straight, vigorously plaided little coat, with the kind of positive good looks that could consolidate most skirt-and-blouse combinations into a suit-look. By A. Davis, of navy-blue and white worsted; about $30. Ronay handbag.
Madcaps hat. All: Lord & Taylor.
Coat, also: Dayton's. Andrew Geller shoes.
Facing page, below: New city-cut of leather jacket—white, gilt-buttoned, bound with navy-blue ribbon. (Evenings, it might be theatre-coat to a floor-length navy-blue chemise.) By John Weitz, for Mallory, in junior sizes; about $30. Madcaps Breton. Both: Lord & Taylor.
Jacket, also: Frederick & Nelson.
Shoes, by DeLiso Debs.
This page: Navy-blue knitted worsted coat to count among the most valuable fashion properties of three-out-of-four seasons. (You won't have to count far—the easy reading on this price tag is about $60.) On its list of daytime possibles: the black dress on the facing page, the tweedy chemise-dresses on the two preceding pages. Evening alternate: a drift of brilliant chiffon. Shagmoor coat—spot, water, and crease resistance provided by Syl-mer finish. Madcaps hat.
Both: Altman's. Coat, also: Hutzler's; Hudson's. Under-coat, here, a red and white knitted cotton shirt, by Smartee; $4.
At Bloomingdale's. Delmanette shoes.

GOSSIPY MEMO: THE BRUSSELS WORLD'S FAIR



De Rivera's "Brussels 1958"

At a full-dress gala, His Majesty King Baudouin, attended by the foreign diplomatic corps in Belgium, will open the Brussels World's Fair, on April 17. For six months it will bring together, under one great leafy roof, the best of the world's scientific, cultural, and technical achievements to show a belief in "man's ability to mould the atomic age to the ultimate advantage of all nations and peoples." Symbolizing this theme, the huge, silver-shining Atomium stands in the centre of flowered Heysel Park—the nine spheres reachable by speeding lifts and slanted escalators; and in the top sphere, a wide-windowed restaurant. Interlaced with shaded avenues and floodlit fountains, four sections of the Fair fan out from this centre. Winding above the foreign pavilions and gardens, there is an aerial foot bridge that at night becomes a shimmering stage for fireworks.

The architects of over forty countries, from Andorra to Yugoslavia, have conjured from their draughting boards fantastical designs for national pavilions. Among them is the American one designed by Edward Stone. It resembles a gold and white drum—with a translucent ceiling—reflected in a circular pond. Inside there are eleven tall unweeping willow trees festooned around a fountained pool. Displayed about the pool's periphery are fifteen American sculptures, among them José de Rivera's stainless steel abstraction twirling slowly on a concrete table (above). A continuous fashion show of American-designed clothes, staged by Vogue, will also revolve around this pool. The French Pavilion is like a crystal cat's cradle with winged roofs; Russia has a glass and steel box; Finland, a seemingly suspended bookless bookcase; Italy, a gentle village with a *piazza*; and the Swiss Pavilion looks like rows of baby chalets.

WHAT TO SEE: Apart from displays of industrial phenomena, the Fair will act as a stage for the world's dazzlers of the performing and fine arts. Among the planned dazzlers, the U. S. expects Eugene Ormandy conducting the Philadelphia Orchestra, with Isaac Stern as soloist; the world premiere of Gian-Carlo Menotti's new opera, *Maria Golovin;* Yehudi Menuhin, the violinist; George London; and various jazz groups. Showing off the dance will be The American Ballet Theatre, and possibly *An Evening With Jerome Robbins* and, in the fall, the New York City Center Ballet. There are plans for such theatre productions as *Carousel, Look Homeward, Angel, Our Town,* and *The Glass Menagerie* with Helen Hayes. These performances will be in an eleven-hundred-and-fifty-seat crimson, ivory, and gold theatre next to the U. S. Pavilion. There is also a movie-in-the-round, Circarama; and American movies, old and new, will compete in the Fair's International Film Festivals. Besides exhibitions of Indian art and American folk art, fine arts will be represented in our pavilion by the works of seventeen painters under forty-five. (Vogue will publish, in the April 15 issue, a colour photograph of seventeen of these paintings.) In the large Belgian Palace of Fine Arts, there will be an international contemporary exhibition including the works of such American artists as Lipchitz, Feininger, Graves, Shahn, Pollock, Hopper, and Marin, chosen by a European jury. For another show there, "Man and Art," the Russians will send fifteen masterpieces from the Hermitage Museum.

Among other dazzlers: Britain will send the Huddersfield Choir, The Old Vic, The Royal Ballet, and Sir Malcolm Sargent conducting the BBC Symphony; offsetting the arts, there will be an oak-panelled English inn where one may relax with a "pint" or a "cuppa." France is sending, among other delights, the Comédie Française and the Paris Opéra Ballet. Switzerland has Ernest Ansermet conducting L'Orchestre de la Suisse-Romande; a new opera, *Titus Feuerfuchs,* by Heinrich Sutermeister; and *Le Vin Herbé,* a choral work by Frank Martin. Two of Hungary's contributions will be Bartok's opera, *Bluebeard's Castle,* and *(Continued on page 182)*

Country dining: 92nd Street →

The attractive scene across the page was *not*
photographed in a villa overlooking the Mediterranean.
It belongs to the New York house (more of same
on the next two pages) of M. Jean Schlumberger,
who succeeds, in his mid-Manhattan dining room,
in eating his cake and having it too. At its round table,
set with yellow-brown Apt pottery
and Empire tumblers on a French calico cloth,
M. Schlumberger serves luncheon to his guests
within steps of flowering shadbush and hawthorne.
The "marble" floor was painted on, then highly waxed.
Over it: a rug made to M. Schlumberger's
specifications during a trip to Ispahan.
Chairs are antique, bamboo-turned English ones
and a pair of ivory-painted *étagères* hold a collection
of Vieux Paris and Berlin porcelain card plates.

LEONARD

VOGUE'S FASHIONS *in* LIVING



Right: The Schlumberger house, built in 1835; its pillared façade is one of the few surviving examples of the Greek Revival to be found on Manhattan Island. *Below:* A Schlumberger flower arrangement, framed by white-painted shutters used in lieu of curtains.







Above: More flowers by Schlumberger, in a trompe-l'œil arrangement (the fish are fictions, painted on). *Left:* The living room, with a view of the bedroom and its black-and-gilt painted Regency cabinet and chairs.





Above. An antique gilt-framed mirror—double-framed in gilded bamboo In one corner, a sprig of boxwood from the garden.



Left: A toy bird from India is made of papier-mâché—speckled brown and white. *Right:* In the studio, more Schlumberger flowers—real ones on the shelf, with a trio of French architectural miniatures; unreal ones on canvas and in the rug.



The country house on 92nd Street

New York is full of surprises, and the small frame house sketched opposite
is one of them. With its grey-and-white façade, set primly back
behind cast-iron palings, it dates from the Greek Revival of the 1830s,
and is one of the few such houses left in-or-near midtown Manhattan.
On each side rise tall brick buildings; at the back
there's a miniature garden, with boxwood and flowering shrubs.
A year or so ago this small oasis became the house of M. Jean Schlumberger,
a Frenchman born and a jeweller of transatlantic reputation.
His house now, the house on 92nd Street has become more than
an accurate reflection of the owner's taste; it reflects his craft as well
in a collection of rare and curious objects, and in their precise,
beautiful arrangement. In the living room, open shelves on each side
of the Louis XVI grey marble mantelpiece hold miniature busts
of white *biscuit de Sèvres*, a painted papier-mâché bird from India,
a clutch of small dappled Meissen leopards.
Trompe l'œil abounds: the opening bars of the "Marche Turque,"
spread out on the Directoire coffee table, are "printed" on china, not paper;
the olives on still another small table are,
like the plate that holds them, made of porcelain.
There are flowers everywhere—in every room, in every possible form,
from the single, graceful spray of butterfly orchids, to great,
splendidly-conceived masterpieces of lilac, tulips, and snapdragons.
For M. Schlumberger their arrangement is clearly a predilection;
he spends a part of every Saturday at the task, keeps a weekly record
of the flowers used and the quantity required,
in order to make possible repeat performances. Some are constant.
On his night table, there is always a pyramid of cornflowers
in a tiny tumbler, and one red carnation in a small glass flask.
The flower arrangements do not stop with real ones, however.
Besides the living room's rose-strewn English needle-point rug,
there are others—small, bright blossomings
scattered through the house—designed by M. Schlumberger.
Still more flowers, like the still-life shown on the easel, opposite,
bloom in oil on canvas. The studio they come from,
tucked away between the living room and kitchen, overlooks the garden.



Above: Close-up view of the living-room cupboard across the page, and of its prizes—Sèvres busts, the Meissen leopards, the bird.

DRAWINGS BY MARY FAULCONER
PHOTOGRAPHS BY TOM LEONARD



BLUE HORIZON:

Mrs. Clive Runnells' beach house is blue-printed—in hyacinth and navy blue—to match the sea

Mrs. Clive Runnells had two sound motives for naming her beach house Blue Horizon. For one thing, the horizon at Hobe Sound, Florida, *is* blue. And so is the house—painted a limpid hyacinth, inside and out. Built thirty years ago in the Mizener-genre Spanish style of architecture current then, the house came in for extensive revision after Mrs. Runnells acquired it. Louvered windows were added, and a large bay built onto the side overlooking the sea (below). At this point decorator William Baldwin conceived the venturesome idea of painting the tiled roof a tropical chalk-white, went on from there to the hyacinth-blue walls. The blue-and-white scheme developed to include furniture, slip covers—and even the louvered doors, lacquered bright navy-blue against the glare. *Left:* The patio—possibly the most lived-in "room" of the house. Here the basic blue-and-white extends to navy-blue painted furniture, white canvas curtains in the arcade, gardenias growing in pots—with the shock of magenta in the bougainvillaea vines. *Above:* The loggia, where the blue runs to emerald—in stripes, on the sofas, pure and undiluted in the tall Nuremberg porcelain stove. Chinese blue-and-white garden seats serve as end tables; brown and white Moroccan rugs cover the waxed terra-cotta floor.







BLUE HORIZON *continued*

A roofed-over passageway (above), open to the patio on one side, offers shelter to tropical plants in twin jardinieres. White-lacquered doors, set back in the pale-blue wall, lead to guest rooms. Millefleurs blossomings (below), printed on linen in black, white, and orange, make, in this guest room, a sharp departure from the prevailing blue-and-white of the house. Here the walls are chalk-white, the Moroccan rugs striped in the clear, citrus-y orange of the curtains and coverlets. A pair of tall canopied bedsteads, like the ones found in Spanish and Italian convents, are made of wrought iron. The entrance hall (below, right) is lighted by Noguchi rice-paper lanterns. Under its vaulted, white-washed ceiling, the walls are painted the identical pale hyacinth blue of the exterior. The front door, heavily panelled in the Spanish manner, was lacquered white and navy blue, and an antique Moroccan rug repeats the pattern in its own brown-and-white geometrics. Straw sunbursts from France flank the patio door.





The living room takes its blues—and white, too—from the clear, beautiful glazes of faïence and porcelain, scattered throughout in lamps and bibelots. Fabrics are cottons and linens. White linen moire (above), with a wide navy-blue braid, alternates with blue-and-white French printed cotton, while the tufted linen sofa at right is, like the horizon, a pale hyacinth. Two small side tables are made of navy-blue lacquered bamboo; the desk is "upholstered" in navy-blue leather; flowers are invariably white. Surprises, right out of the blue: a pair of small cross-legged tables and (not shown) twin iron *étagères*—all four are lacquered a sharp vermilion.



THE INFALLIBLE COOK...

sure-fire recipes for the party-giver

Just about the time that the average female American stops believing in genies in bottles, she falls prey to an authentic, unimagined bogey known as the Crisis-in-the-Kitchen. This may take the form of unexpected guests, arriving for dinner at the last minute—in which case time is of the essence. Or the guests may have been invited weeks in advance, but the cook has unexpectedly defected. In the latter event, while time may or may not be a problem, peace of mind is. What's wanted is something absolutely sure-fire—and it's a smart woman who's built up her own private file of the recipes that make entertaining, for her, as easy as rolling off a backlog. With both of the foregoing contingencies in mind, we have rounded up the following recipes. Some are from professional cooks—James Beard and June Platt; some from resourceful hostesses we know; and two from the Waring Blendor file, which yields up an all-time speed record for hollandaise sauce, another for béarnaise. *All* are grist for the mill of a woman whose stock of do-it-herself recipes could stand a spring booster.

From the Waring Blendor file

The manufacturers of that brainy little machine, the Waring Blendor, have worked out one-two-three recipes for some normally difficult sauces, among them, the often tricky hollandaise and béarnaise.

BLENDOR HOLLANDAISE

½ cup (1 stick) butter
4 egg yolks
2 tablespoons fresh lemon juice
¼ teaspoon salt
Pinch of cayenne

In a small saucepan heat the butter to bubbling, but do not let it brown. Into the container of the Waring Blendor put the egg yolks, lemon juice, salt, and cayenne. Cover container and flick motor *quickly* on and off. Remove cover, turn motor on high and immediately add the hot butter in a steady stream. When all the butter is added, turn off motor. Makes ¾ cup or enough for 4 servings. Serve on cooked broccoli, asparagus, cauliflower, or poached eggs. Unless the sauce is served immediately, keep it warm by setting the container into a saucepan containing 2 inches warm water.

BLENDOR BÉARNAISE

In a skillet combine 2 tablespoons white wine, 1 tablespoon tarragon vinegar, 2 teaspoons chopped fresh tarragon or 1 teaspoon dried tarragon, 2 teaspoons chopped shallots or onion, and ¼ teaspoon freshly ground black pepper. Bring liquid to a boil and cook rapidly until almost all the liquid disappears. Pour remaining mixture into Blendor Hollandaise, cover and blend on high speed for 4 seconds. Serve on broiled meats.

From Mr. James Beard

Besides being the author of a trio of cookbooks (most recent: *The Fireside Cookbook*), Mr. Beard is a regular contributor to *House & Garden* and conducts a series of deservedly popular cooking classes in New York. His Skillet Soufflé, offered here, is a sure-fire dazzler:

A SKILLET SOUFFLÉ
(Serves 8)

8 egg whites, 6 yolks
½ cup sugar
1 tablespoon lemon juice
¼ cup Grand Marnier
1 cup cognac
½ teaspoon cream of tartar
Granulated sugar

Separate eggs, beat the yolks of 6 until light and lemon-coloured. Gradually beat in the sugar, lemon juice, Grand Marnier, ½ cup cognac. Beat for one or two minutes, then fold in the stiffly-beaten whites of all 8 eggs. (The eggs should be beaten, with the cream of tartar, until stiff but still glossy.) Pour this into a large rounded skillet which has been buttered and sprinkled with granulated sugar. Bake at 375° for about 12 to 15 minutes, or until it is puffy and delicately browned. Take a firm grip on the handle of the skillet, using a hot pad, and turn the soufflé out onto a platter. Flame with ½ cup warmed cognac and serve *at once!*

From Mrs. Carman Messmore

Mrs. Messmore, a Scotswoman whose husband is chairman of the board of Knoedler's, Inc., offers this favourite party menu: Carrot soup, which is good to look at as well as to eat; chicken with truffles, braised celery; and for dessert, tiny hot apple turnovers served with coffee in the drawing room. These recipes:

CREAM OF CARROT SOUP
(Serves 6)

10 carrots
½ cup water
3 tablespoons butter
2 tablespoons flour
1 dessertspoon sugar
1¼ cups milk
1¼ cups chicken consommé
½ cup cream
Salt and pepper

Cut carrots in fine slices and cook in 1 tablespoon butter, ½ cup of water, and 1 dessertspoon of sugar for 20 minutes.

Make a béchamel sauce: melt 2 tablespoons butter, add the 2 tablespoons of flour, stir till smooth. Cook for a minute without browning; add hot consommé and milk. Add carrots and cook in the sauce, with salt and pepper to taste, for 40 minutes.

Then put in the Waring Blendor. When smooth, reheat and add the cream. If the soup is too thick, thin down with chicken consommé. Garnish with finely chopped raw carrot.

CHICKEN WITH TRUFFLES

Use small whole fryers, one for two people. Ask the butcher to send the feet and combs if possible.

Wash and wipe chickens and insert thin slices of truffle under the skin, two to each side of breast, and two to each leg. Put 3 tablespoons of butter inside each chicken. Salt and pepper well. Rub skin liberally with butter.

Cook in a slow oven (325°), basting continuously till chickens are a golden brown, about 1½ hours.

Meanwhile, make a stock with the livers, hearts, necks, combs, and feet. Add an onion, a stalk of celery, a *bouquet garni*, salt and pepper to taste.

When the chickens are cooked, carve each into four pieces and keep warm on a heated platter. Make a sauce with the stock and the drippings from the pan, adding a few chopped truffles. Simmer a few minutes longer, stirring continuously. Decorate the platter of chicken with water cress. Pass the sauce in a separate dish.

From Mrs. Bertrand Bell

A graduate of the famous Cordon Bleu cooking school in Paris, Mrs. Bell counts among her culinary stand-bys Sole Ambrosia (preparation time: 1 hour) and a quick list of refreshing desserts. Details here:

SOLE AMBROSIA
(Serves 4)

2 pounds fillets of lemon or grey sole, very fresh and firm (frozen fillets are not really successful for this dish)
½ pound mushrooms sliced thin
4 small white finely chopped onions
1 cup grated Swiss cheese (imported)
½ pint heavy cream
Sweet butter
Salt and pepper

Wash and carefully dry the fish fillets. Butter a shallow oval casserole and cover the bottom with the chopped onions. On top of these, arrange most of the mushrooms and half the grated cheese, season with salt and pepper. Place one layer of fish fillets diagonally on the vegetables, put the second layer in the opposite direction. (This makes serving easier.) Sprinkle the rest of the mushrooms and cheese on the fillets. Season again with salt and pepper, pour the cream gently over all.

Put the casserole in a cold oven; turn the heat to 400°. The sole should be cooked in about 30 minutes. For a gratiné dish, place the casserole under the broiler flame after 25 minutes. Let brown for about 3 minutes, watching carefully.

Serve with a salad of romaine or other crisp greens.

Desserts

RUSSIAN PLUMS

Cover stewed or canned plums of the best quality with sour cream. Sprinkle with brown sugar and refrigerate for about an hour.

GOOSEBERRY FOOLERY

Serve as a hot sauce over rich vanilla or coffee ice cream the best available canned gooseberries, heated slowly and flavoured with good cognac.

MACEDOINE OF FRUIT

To make this use about 4 cups of red and white grapes, seeded but not skinned; several juicy pears (Comice are delicious), peeled and cut into sections.
Poach in this syrup:
1 cup sugar
1 cup water
1 fresh vanilla bean
A good dash of champagne

Put the sugar, water, and va-

(Continued on page 184)



ARPEGE

LANVIN PARFUMS ARPÈGE RUMEUR MY SIN PRÉTEXTE SCANDAL CREATED BOTTLED IN FRANCE

THE BEST PARIS HAS TO OFFER



Dark lace in a new light

Backdrop for the deep auburn lace here (besides a superb figure)—a pale-beige satin under-bodice. This technique, of background lighting, is giving lace a flower-print freshness, delightful lingerie softness. This, by Mary Black, in reembroidered Alençon lace; the undersheath is auburn crêpe. Bergdorf Goodman; Sakowitz; I. Magnin. Opera pumps by Delmanette.

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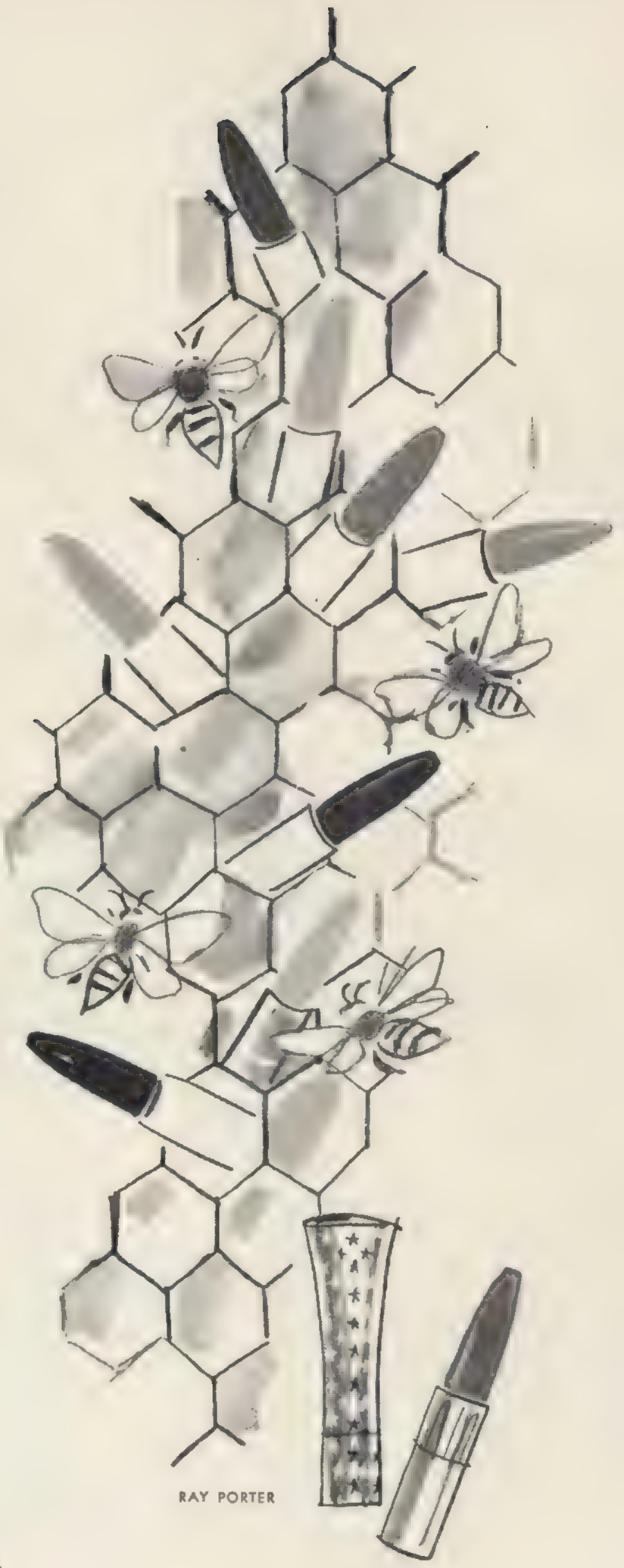
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RAY PORTER

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(More about the lipstick shown on page 158)

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Coiffure, by Enrico Caruso.

Left: Navy, wool suit by Monte Sano & Pruzan. Hat: Emme.



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WOLFE AND THE ANGEL

(Continued from page 143)



Wolfe in a gagged-up photograph

measure—were too small. . . . The world that I have lived in is the world of six feet six, and that is the strangest and most lonely world there is." That long, cataloguing, lonely, rhythmic sentence is completely Wolfe.

It is part of the accumulated and vast paper residue of his life, some of it valuable, some of it débris, that lies among the papers, documents, notebooks, and photographs in maroon cases at the Houghton Library at Harvard College in the depths of the William B. Wisdom collection of Wolfiana. (The photographic file even has seven X rays of Wolfe's chest and head, taken at a Seattle hospital between August 8 and September 5, 1938, a few weeks before he died on September 15, 1938.) In another maroon box, on one of his innumerable pieces of paper, Wolfe wrote this broken bit of autobiography: "Thomas Clayton Wolfe was born in Asheville, North Carolina, Oct. 3, 1900. He was the youngest of a family of eight children of whom seven were living at his birth. . . . his mother, Julia Elizabeth Westall, a member of a family which had been among the first settlers in the Blue Ridge." On another scrap he wrote that he began to scribble at fourteen but never seriously until he was about twenty-six. He called *Look Homeward, Angel* a "huge leviathan," and he dreamed of finding a publisher and a public, but it was a "kind of intoxicating illusion which sustained me during the period of creation." Wolfe added that the first publisher who read it sent it back speedily, saying in effect, "it was too long, too autobiographical, too amateurish, and too like other books which he had published and lost money on." The second publisher, Scribners, took it, and published it in October, 1929, a few weeks after Wolfe's twenty-ninth birthday.

In that same autobiographical sketch, he added that he had to "struggle against indolence, against insatiable and constantly growing interest in life around me, my desire to get out and explore with an encyclopedic thoroughness, my desire to travel . . . my liking for companionship, food and drink and having a good time. I also have to struggle constantly against self-doubt. My knowledge of the craft and technique of my profession is still very imperfect. . . . I learn very slowly and at a cost of almost infinite error, waste and confusion. I do too much of everything, I write millions of words in the course of shaping out and defining a volume of a few hundred thousand." He added more about his torrential production. Then he wrote, "the core of an artist's life is in his work and the deepest knowledge, his greatest power, his profoundest social feelings come through the work as a great current of electricity pulses and surges through a dynamo. . . ."

The Houghton Library also owns the original manuscript of "L.H.A.," as Wolfe eventually and often referred to it. He wrote that long, difficult work in nineteen large and varied notebooks that look like ledgers. Some have marbleized covers, some are black, bound with maroon. One of them is bright royal blue, but most of them are the grey of dust under a bed. He wrote in pencil. His handwriting is sprawling, big, and usually legible, with five words to a line, the "y's" full of curlicue, the "f's" straight. His cry to the world, his fury at life, his uncontrolled love of America, his massive fountain of loneliness was spelled carefully, the punctuation correct. He was sure of what he was writing—this withdrawn young man who seemed to hate his own gropings, who shrank sometimes from his own gusto.

For four or five pages in a row he only crossed out such small words as *that* for *than;* or changed *make* to *put.*

On some richly beige-brown thin paper, like rather elegant wrapping paper, he explained to himself: "the book shall represent the emergence of an individual—not towards freedom—but rather towards creative [illegible] and an inner solitude of freedom from certain forces and of [illegible] towards others." In a French notebook he continued his ideas for the novel. Although practically everything in it is crossed out. he left this line on the first page: "If a man can not be his own master. at least he can be his own mistress."

The physical labour of these notes and of the nineteen ledgers is enormous. When he still called the novel *O Lost.* Madeleine Boyd, his literary agent, tried to sell four excerpts. On the typescript of the fourth excerpt, Wolfe wrote in handwriting, "The Death of Ben Gant—this is probably too long as it stands for a magazine but it might be shortened." *The Bookman,* it seems, had returned the four chapters on April 11, 1929, with a note informing him that the magazine was interested in his work and wanted to see anything he wrote in *shorter* form.

Perhaps the shortest of his writings were his revisions of the *Look Homeward, Angel* dedication. On the first of four revisions he wrote this:

"To
The Memory of His Brother
Benjamin Harrison Wolfe
(Oct 1893—Oct 1918)
And to the proud and bitter
briefness of his days"

When Scribners published the book in 1929. the dedication was "To A.B." (Those initials stood for the lovely Aline Bernstein. a small. round woman. warm as an apple turnover. Much older than he. she was famous both as a costume and scene designer. In time they put each other into their books.)

In 1937 Wolfe's compulsion for lists had become fantastic. Among the Harvard papers there are his rough estimates of his journeys from 1922 to 1937. He figured that by ship and mostly by train, he had travelled some 129,000 miles. The same year that he worked out the mileage of his life, he listed the people he would never have known if he had not lived in New York, England, France, and New England. On one roll call of such place names he stuck in this simple statement: "went abroad with my mistress." He had a list called "Critics I Have Never Met and Do Not Know" and another of writers "I Have Never Met at All." A third list was headed "Writers Whom I Have Met Once or Twice in My Whole Life." When the General Alumni Association of the University of North Carolina sent him a questionnaire, he filled it out. To the question, "Are you married?" he answered. "Yes. I am wedded to my art." To the question, "Where was your wife educated?" he answered. "First at Athens. later at Rome. Elizabethan England, 17th cent. France, and more recently in Scandinavia, Germany, Russia, Austria, Italy, France, England, and at present in America."

That last answer has the long roll of rhetoric that sounds like Wolfe's descriptions of his father. whom he called in "L.H.A." Oliver Gant. and of whom he wrote, "Day after day he became maniacally drunk, until he fixed himself in a state of constant insanity." Earlier Wolfe wrote of Gant, "And he thought of how he had set out to get order and position for himself, and of the rioting confusion of his life. the blot and blur of years, and the red waste of his youth." Although Thomas Wolfe did not end in a red waste of his youth, there are many similarities between old man Gant and thirty-five- or thirty-six-year-old Tom Wolfe—the unbridled love of words. the drink. the stubbornness, the fury.

All those qualities, plus his genius, showed up when Vogue asked Wolfe to write the important lead article for its first Americana issue, February 1, 1938. That extraordinary affair between Wolfe and Vogue began when I told his literary agent, Elizabeth Nowell. that Mrs. Edna Woolman Chase. then the editor-in-chief of Vogue, wanted Wolfe to do an expansive, panoramic view of America, perhaps a train ride across the country. We suggested that Miss Nowell tell him about the project, the price, the length of the article, and that we hoped he would come to tea with us at five o'clock a few days later at the Cosmopolitan Club. Mr. Wolfe accepted. The next day, Miss Nowell telephoned to suggest, rather diffidently, that I write him a note, setting the time at *four* o'clock as he would then

(Continued on page 183)

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GOSSIPY MEMO

(Continued from page 166)

the startlingly fine Cordes Tatray Quartet. From Yugoslavia come the Belgrade Ballet and the Belgrade Philharmonic with which Z. Kunc (better known to Americans as Zinka Milanov) will sing. Russia is sending, among her best, Dmitri Shostakovitch to direct the Moscow Symphony. David Oistrakh, the violinist. Emil Gilels, the pianist, The Moscow Circus, the Bolshoi Ballet, a Ukrainian folk group, and probably members of The Moscow Art Theatre.

The Special Events department includes a vintage auto rally, flower shows, a haul of movie stars to go with the film festivals, athletic events, and a parade of Belgian folklore societies. There is a glimmering Luna Park with a "space ship ride" and a cable car for the more earthbound, who would simply like a comfortable view of the Fairgrounds. When the children become whiny, they may be deposited for 20 cents a day in the Children's Kingdom where they will be entertained. "Benevolent Interpreters" are Belgians who will salvage strugglers from the agonizing, *"Où est le . . . ?"*

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In addition to the restaur-

(Continued on page 185)



Paula Brooks

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WOLFE AND THE ANGEL

(Continued from page 181)

arrive at five. Even more diffidently, she suggested that someone call for us about six-thirty as the chances were that Mr. Wolfe would be difficult to interrupt and that tea might go on for hours.

On the afternoon set. Mrs. Chase and I waited for him in the Club's big, chintz-flowered drawing room. At about a quarter past five, Wolfe appeared. He was six feet six of solid charm. Shy, rather boyish, with soft words of pleasure at the meeting, he was delightful, his face roundish, his head with plenty of hair, a bit too small for his size. After some grace notes—but before we drank our tea—Mrs. Chase, who noticed everything, suggested that perhaps Mr. Wolfe would be more comfortable on the sofa, rather than in that great big overstuffed chair. Although he moved to the sofa, his long legs kept hitting a table or a chair. He was too big for the room and for us. (Mrs. Chase and I were both about five feet three, in high heels.)

Wolfe told us that he quite saw the piece. He said, and he later wrote: "Faintly, mournfully, infinitely far away, the cry of a great train is heard, as it wails back across America: Whoo-hoo-oo-hoo-oo-hoo-oo." He added that he would put into the article something about Washington, Manhattan, Boston, Chicago, the Rocky Mountains, and Hollywood. It pleased us. Then, Mrs. Chase, a delicately featured woman with a fluff of grey hair, said that since it was almost six, perhaps a drink? While we waited for the drinks, Wolfe went back to the night sounds of a train. He mentioned that he could hear it go smashing westward through Nebraska: "Chucka-lucka, chucka-lucka, chucka-lucka."

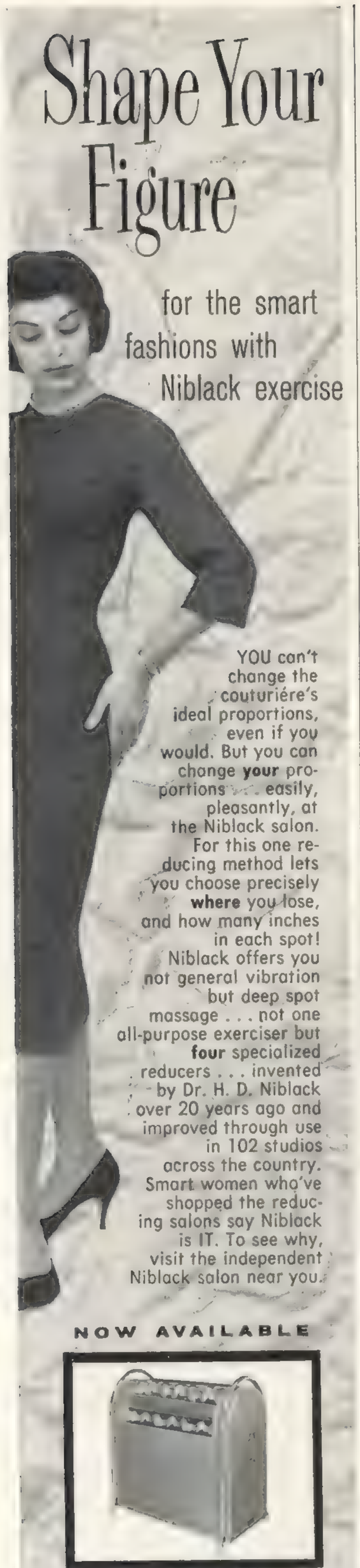
Three drinks later, but definitely sober, although considerably loosened, he was still winding through the countryside on the railroad tracks from which he could see "something too haunting in Virginia that horses can not cure," could hear the katydids, and "the recessive sigh of the sea." The rhythmic monologue went on until Mrs. Chase and I began to recognize places that we had passed moments before. We were chucka-lucking past the same stations. We were caught up in a great, endless, obsessive paean that became almost a chant. Before we recrossed the continent, Mrs. Chase's husband came for her. After that, there was the quick chitter of everyone being charming, and we all left the Club together.

Several weeks later, on time, Wolfe's brilliantly evocative manuscript, "A Prologue to America," arrived at the office. We loved it in spite of the fact that it was four thousand words long as against the two thousand we expected. In those days, an article of such length was unthinkable in Vogue. (Years afterwards, Vogue swallowed in one healthy gulp twenty thousand words by William Faulkner.) With the help of Miss Nowell, I cut Wolfe's train piece down to some three thousand words which she was to show him for his approval.

We heard nothing for ten days. On the eleventh, she telephoned to say that Wolfe had been ill. A few days later, she told me that she had not yet been able to get the manuscript away from him. Because everything had gone so creamily, we were not bothered by this. For the next few days, I telephoned regularly, the deadline was in sight, I was responsible, announcements had been sent out about the Wolfe piece. On the deadline day, the truth came out: Wolfe had been on a monumental binge, a three weeks' spree. He was maniacal with rage at Vogue. As Miss Nowell poured hot coffee into him, he poured out rhetoric at her, long, slamming sentences. The next day we got the manuscript back along with an abrupt, furious message from Wolfe. He had restored the cuts, and in a temper, added fifteen hundred more words, about a thousand of them repetitious. Vogue could either print all 5,486 words or none. In love with about 4,500 of those words, Vogue chose to publish the 5,486 words. Where were the six feet six of solid charm?

I remembered that Wolfe-Vogue affair when I went through some of his papers at the Houghton Library last December. There was one on which Wolfe had drafted a reply in longhand to a letter which had criticized *Look Homeward, Angel*. Wolfe wrote that the letter writer "believes that I have genius, but goes at once to say that I have no talent. He continues that I am really a poet (which, I confess, is what I should most like to be, and what, it seems to me, every man who ever wrote would want to be if he could)."





THE INFALLIBLE COOK

(Continued from page 174)

nilla bean in a small uncovered saucepan (copper or heavy enamel) ; bring to a boil, let boil until considerably reduced (15 to 20 minutes).

Mix fruit together gently in a serving bowl. Remove the vanilla bean from the syrup and pour the hot liquid over the fruit, making sure all the pieces are covered. Do not mix or disturb the dish after this. Put in the refrigerator until ready to serve. At the last moment, pour a little champagne over it.

Note: There should always be plenty of grapes in this dish. For the pears, however, you may substitute peaches, nectarines, cherries (pitted), strawberries, or raspberries.

From Mr. and Mrs. Norbert Andrew Bogdan

The Bogdans, who live in New York City and have a country place in Lee, Mass., are both resourceful cooks and entertain a great deal, with pleasure. One of their accelerated menus is based on Mrs. Bogdan's Crab Curry, served with Mr. Bogdan's risotto, the usual little dishes of chutney, peanuts, almonds, fresh cocoanut, and capers; a salad of water cress and hard-boiled egg; buttered and warmed Euphrates bread. Their recipes for the curry and risotto are given here.

CRAB CURRY

2 pounds lump crab meat
¼ pound butter
2 tablespoons Hurry Curry
½ large onion, grated with its juice
1 tablespoon Worcestershire sauce
1½ cups cream, heated
Garlic salt and fresh ground pepper
½ cup sherry
¼ cup cognac

Place the crab lump in the top of a double boiler with half a stick of butter. Keep over simmering water.

In a heavy skillet melt another half stick of butter, add the Hurry Curry and let simmer, stirring smooth. Add the onion and juice; let cook a few minutes. Add the Worcestershire sauce and the warm cream. Season with garlic salt and pepper. Remove from fire, add the sherry and cognac, pour over the crab, and put immediately into a chafing dish.

RISOTTO
(Serves 6)

1 cup Minute Rice
1 cup chicken or beef bouillon made with bouillon cubes
1 large onion, chopped
4 tablespoons butter
¼ pepperone sausage
½ pound mushrooms, chopped
½ cup white raisins
½ cup blanched pistachio nuts

Cook the Minute Rice in the bouillon. Keep hot. In a skillet, melt 2 tablespoons of butter, add the chopped onion, brown delicately. Add the sausage and cook a little. Meanwhile sauté the mushrooms separately in the remaining butter. Add to the sausage. Add the raisins and pistachio nuts. Mix with the Minute Rice, and serve.

From June Platt

June Platt, whose *Party Cook Book* is a stand-by in the field under discussion here, has a sound practical approach to the physical in-the-kitchen production of food and a marvellous eye for effect as well. Here are three recipes which she considers sure-fire material for even fairly elaborate dinner parties.

POACHED LEG OF LAMB
(Serves 6 to 8)

Leg of lamb weighing 7 to 8 pounds
½ cup of ground white pepper
1 tablespoon salt
10 cloves of garlic
12 juniper berries
Bouquet of parsley

Carefully trim off all the fat and dry skin from a leg of lamb weighing 7 to 8 pounds and then weigh the lamb again and make note of it. Wrap it in a piece of old white linen and sew it so that it is completely bound up. Choose a pan large enough to hold the leg comfortably. Partially fill with water and bring to a boil. Add ½ cup ground white pepper, 1 tablespoon salt, 10 cloves of garlic, and 12 juniper berries. Put in the leg of lamb. For every pound allow to simmer ever so gently, partially covered, for 15 minutes and not one minute longer. When cooked the correct amount of time, remove from the water, cut away the linen and place on hot platter. Carve as you would a roast of lamb. The lamb should be pink in the centre. Garnish with parsley and serve at once with a large bowl of peeled, boiled new potatoes and béarnaise sauce.

BONED STUFFED CHICKEN BREASTS OLIVETTE
(Serves 6 to 8)

8 uncooked boned chicken breasts
1 pound fresh mushrooms
4 shallots
¾ pound butter
2½ tablespoons Hungarian paprika
Salt, coarsely ground black pepper
Juice of 2 lemons
½ cup of chopped parsley

Have ready eight uncooked boned chicken breasts. Remove skins. With a sharp knife slice in two lengthwise, being careful, however, not to cut all the way through. Wash, stem, peel, and finely slice 1 pound of fresh mushrooms. Peel and chop fine 4 shallots or substitute the equivalent amount of chopped onion. Cook the shallots a minute or two in ¼ pound of butter, then add the mushrooms and cook until the mushrooms have formed their juice and boiled down and are just beginning to brown. Season lightly to taste with salt and pepper. Stuff the chicken breasts with the mushrooms and place in a buttered baking dish large enough to hold them without crowding too much. Melt ½ pound of butter and sprinkle it copiously with Hungarian paprika, about 2½ tablespoons, plenty of salt and coarsely ground pepper and add the juice of two lemons and a lot of finely chopped parsley (at least half a cup). Pour over the chicken. Place dish in preheated 450° oven and bake, basting frequently, until well done, but not dried up, or for about 1 hour and 10 minutes.

ROAST OF VEAL COOKED WITH CARROTS AND ONIONS
(Serves 6 to 8)

5-pound boned and rolled rump roast of veal
Bones from the roast and an extra one if possible
1 large onion
2 whole cloves
14 carrots
12 little white onions
Parsley for garnish
¼ pound soft butter
Salt and pepper to taste

Buy a small rump roast of veal weighing about 5 pounds. Have the butcher bone and roll it, but be sure he gives you the bones, and an extra one if possible. Wash the bones and place in pan and add enough water to cover well. Add 1 large onion into which you have stuck 2 whole cloves, and 2 carrots peeled and quartered. Simmer gently, skimming it carefully. for several hours or until you have about 1½ cups of strong veal broth.

About 2½ hours before you will be ready to serve the veal, light your oven and set the control to very hot, 475°. Place the roast in your roasting pan surrounded by at least a dozen peeled little white onions and a dozen peeled carrots sliced crosswise. Spread ¼ pound soft butter over the meat, and place in oven until lightly browned, basting frequently. Be careful not to allow the butter to burn, turn the heat down a bit if necessary, and turn the meat over during the process so as to brown both sides. At this point, salt and pepper it lightly with about 1 teaspoon of salt and ½ teaspoon of coarsely ground pepper, turn the heat down to 350-375° and continue cooking slowly, basting frequently until well done, or for about 2½ hours in all. The vegetables will be nice and brown by this time and have collapsed which is as it should be. Transfer roast to another smaller roasting pan, remove strings and spoon over it as much buttery fat as possible, skimmed from the vegetables. Return to oven while you make the sauce. Add the strong veal broth to the vegetables and reduce by simmering until rich and syrupy. Carve the roast on a hot serving platter, garnish with parsley and serve at once accompanied by the sauce, collapsed vegetables and all. Serve at the same time, to be eaten on same plates, a well tossed green lettuce or romaine salad with a tart French dressing, enhanced if possible with chopped fresh tarragon and parsley mixed.



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GOSSIPY MEMO

(Continued from page 182)

ants on the Fairgrounds, there are many in town. The hub of the Brussels wheel is the great square, called Grand' Place. (There the stone-laced guildhalls and the city hall, Hôtel de Ville, are ravishingly floodlit at night.) The spokes of that wheel are the narrow, cobbled streets which seem to be lined at times with low-beamed restaurants. Founded in 1660, the tiny Épaule de Mouton has shiny mahogany and wine-red banquettes. There are *89 créations culinaires exclusives,* among them, *Sauce Archeduc,* a flambéed mix of cream, sherry, and mushrooms, and a superb dessert of fresh peaches cloaked in raspberries and flatly shaved almonds. Another low-slung, high-caloried spot is L'Étoile, which has only a dozen tables. La Rôtisserie Ardennaise which has a gamy look, with mounted deer and boar heads inside and out, serves excellent venison. The palmier, more plush Savoy and Carlton, both on Boulevard Waterloo, have dancing.

The Belgian answer to Britain's fish and chips is *moules et frites* (mussels and French fried potatoes). Mounds of these at Les Armes de Bruxelles, 13 rue des Bouchers, cost only $1. As whiskey and cocktails are not served in restaurants, the local custom is to rendezvous at a private club; twenty francs (about fifty cents) covers annual dues. L'Elysée, on Boulevard Waterloo, is coppery, dark-panelled, and elegant; Le Cerf, on Grand' Place, is equally coppery, dark-panelled, and elegant; Le Bivouac, in Galerie Louise, is calculated to resemble a Napoleonic bivouac. It does.

WHERE TO STAY: Visitors may write for rooms to Logexpo, 35 rue Belliard. Brussels has fifty thousand available beds in hotels, pensions, motels, and private houses. For visitors who arrive without reservations, there are Logexpo branch offices at the Fairgrounds, Gare Central, and Gare du Midi. At the stations, the visitor's room-requirement slip is matched with a master card which is in turn fed to an electronic "brain," and clump-thwomp, in fifteen seconds, out pops a confirmed reservation.

Apart from the mandarin hotels, the Palace, Métropole, and Plaza, there are dozens of others

(Continued on page 188)



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1 When a shoe is priced below the price commanded for serious bootery, try having the sole of the shoe blacked with dye by your cobbler. Looks $$$.

2 If the fitting-room is where the money goes, look for two-piece dresses whenever possible. They often manage to by-pass alteration hands altogether.

3 For the sweater or sweater dress that costs next to nothing, there's this advice: remove the label. Not, mind you, because of what the label *says*, but rather because of the way it's put: machine-sewn so tightly that it buckles and draws the knitted fabric mingily at the back of the neck.

4 When oysters aren't in season, financially, the best way to look for fake pearls is always with knots between.

5 Sleuth about, if you can—and we've seen it done for under $20—for one pair of real gold earrings or earrings with cultured pearls set in honest-to-karat gold. Astonishing what this touch of reality can do for an inexpensive wardrobe's morale.

10 pointers for the woman dressing on more taste than money



10 pointers at right, too: a perfectly plain pair of gloves, without so much as a single row of backstitching—and nothing to tell their price. Chemise glove, made by Hansen, in double-woven cotton. $3, at Best's; Dayton's.

6 If everything about a dress pleases you (and the price, as the book says, is right), but you're not too confident about its quality, ask to see the very same model in black.

7 The marvellous little throwaway coats of spring and summer grow quieter about their price tags when you have the look and line fortified with lining.

8 There's no way to cut the cost of a good haircut, and there's no substitute for it. There are, however, hairdressers who teach you how to deal with your hair between haircuts. Victor Vito is one of them.

9 When you put clothes into storage, ask to have them stored *flat*. It's the hanging that kills the line. Also, don't keep buying back your own deadwood from the dry cleaner. The dress that never gives you much pleasure is the really expensive dress: better to put its upkeep money into an inexpensive little whizz you'll like.

10 Too much detail for too little money is often too much of a bad thing.



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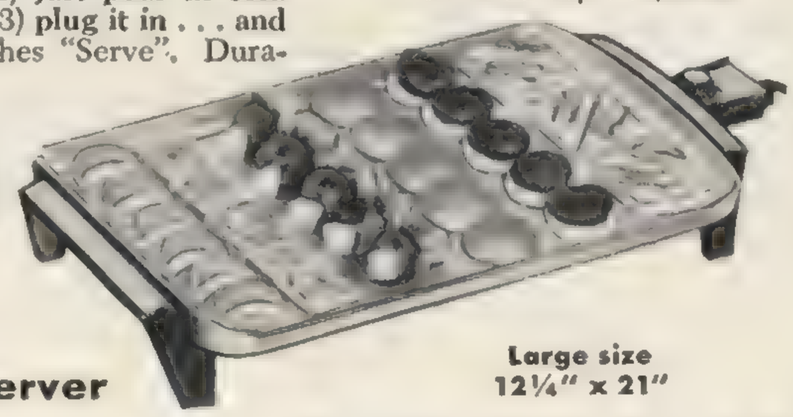
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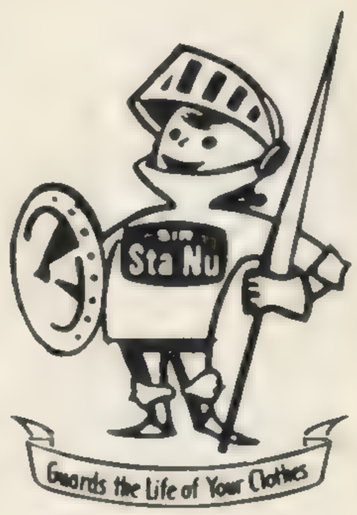
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GOSSIPY MEMO

(Continued from page 185)

as well as two new ones, the Amigo and La Résidence, each with more than one hundred modern rooms with bath. Motelexpo, a vast, practical housing development in a beech-shaded, flowered park, has a post office, shopping centre, hairdressers, garages, and an enormous restaurant. Its fourteen enormous pink, yellow, green, and white pavilions of double rooms lodge about five thousand guests a night; cost for two, about $9. (Each room has running water, but there is only one bathroom to every four rooms.) A mile and a half from the exhibition, the Caravan Camping and Trailer Area, green and attractively planted, is planned for twenty thousand *lederhosen* tourers. Happily for motorists who like romantic comforts, the Eden Motel has flowered gardens, pretty rooms with baths, a restaurant, and costs about $12.50 a night for two.

TRAVELLERS KNOW: The Honourable John Clifford Folger is the American Ambassador to Belgium; the Embassy is at 27 boulevard du Régent. . . . For renting cars, receiving mail, and changing traveller's checks, among other services, the stand-bys for Americans are Thomas Cook & Sons, 17 place de Brouckère, and the American Express, 51 rue Cantersteen. . . . Good shops are found along Boulevard Waterloo and Avenue Louise, although fine Brussels lace is less costly in department stores such as Le Bon Marché. . . . The rate of exchange is fifty Belgian francs for one dollar. . . . Books on Belgium range from the guiding lights: Fodor's *Benelux*, Sydney Clark's *All the Best in Belgium and Luxembourg*, the Guide Michelin's *Benelux*, to Gaston Clément's *Gastronomie et folklore de chez nous*, which appeals to French-reading visitors who like *une bonne table*. . . . For art lovers, Skira's new book, *Flemish Painting, The Century of Van Eyck*, is a textual and visual delight, setting in time and space, among other artists, the Master of Flémalle, Petrus Christus, the Van Eyck brothers, Dirk Bouts, Van Der Weyden, Hans Memling, and Gerard David; many of their masterpieces hang in the jewelled towns of Bruges, Ghent, Louvain, Antwerp, and Brussels.

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"A LITTLE GAME"

(Continued from page 134)

"'We have just got a new Cultural Sec., rather an odd sort of fellow, a writer I believe. Huge fronded beard, pebble specs, and glum as all highbrows are. He has taken a *dumka* about twenty miles outside Moscow where he intends to entertain in some style. Usually these hunting lodges are open only in the summer. But he intends to travel by droshky and is busy getting one built big enough, he says, to accommodate the whole Dip. Corps which he will invite to his housewarming. It is rather an original idea, and we are all looking forward to it very much and waiting impatiently for this giant among droshkies to be finished.'

"You will understand," said Antrobus, "the thrill of horror with which I read this letter. I have written at length to Bunty, setting out my fears. I hope I shall be in time to avert what might easily become the first wholesale pogrom in the history of diplomacy. I hope he heeds my words. But I am worried, I confess. I scan the papers uneasily every morning. Is that *The Telegraph*, by any chance, protruding from the pocket of your mackintosh?"

EDITOR'S NOTE: *Lawrence Durrell, a former British diplomat whose novel,* Justine, *was published last fall in England and in this country, once said that he finds writing "a fascinating bore." From his experiences in Rhodes and Cyprus, and in Egypt and Serbia as well as other countries, come the place names of his works. This month, two of his books will be published in this country:* Bitter Lemons *by Dutton and* White Eagles over Serbia *by Criterion press. His story, "A Little Game," is taken from a far-in-the-future volume.*

NEW LIGHT OF DAY

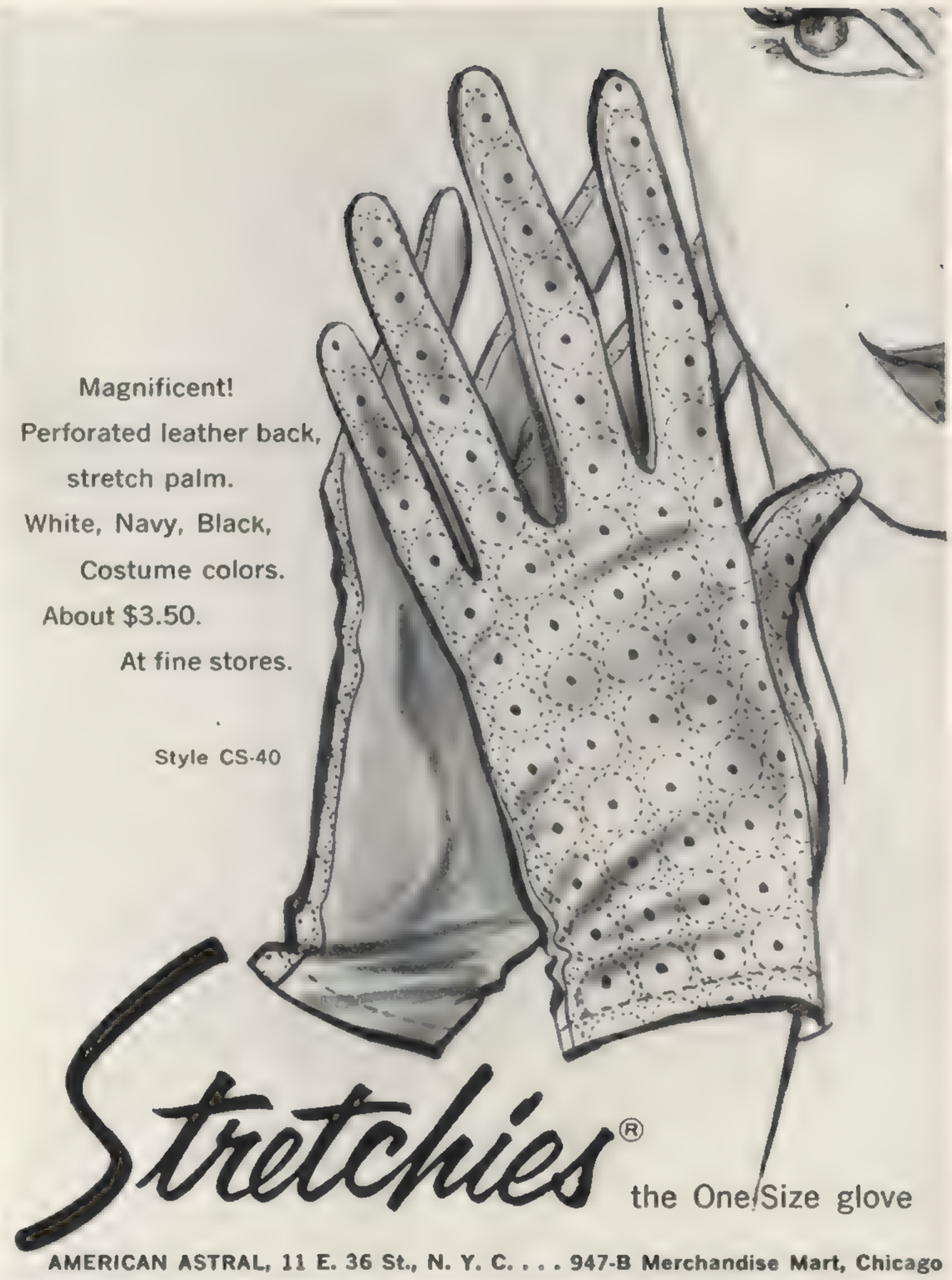
(Continued from page 159)

to match colours exactly at any hour of the day; before Trucolite, matching could be done only in the middle of the day in front of one of the two north windows—and on a rainy or snowy day in winter even that method wasn't too dependable.

Until recently, many of the possibilities open to this new lighting system hadn't even occurred to Howard Scott and Ralph Carpenter, the two men chiefly responsible for developing it. Mr. Scott is a commercial artist and colour authority; Mr. Carpenter is, among other things, a graduate engineer, pension consultant, and author, who is closely connected with the fine-arts field (he is a trustee of the National Trust for Historic Preservation).

They had thought of this invention, which was perfected less than a year ago, chiefly in relation to artists' and engravers' studios, art galleries, and museums. And ten Trucolites are, in fact, in use now in the restoring room of the National Gallery of Art, in Washington. They've been astonished, but delighted, to discover the enormous interest in Trucolite shown by people in fields they had quite blatantly overlooked. "So many people seem dissatisfied with the present lighting systems," said Mr. Carpenter, with something resembling massive satisfaction. "They feel that something is wrong, but they don't know what. The trouble is," he went on with the gleam of a man on *his* subject, "that regular incandescent or fluorescent light gives some colours of the spectrum in full, others only in part. Trucolite gives them all; you get exactly the right amount of radiant energy at each wave-length. It's like hi-fi, in sound. This is hi-fi in light."

Pleasantly staggered by the tweeting and the woofing of this new life with its never-see-the-sun-go-down potential, we went out again . . . into what had become, by now, the shadows.





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KAZAN

Dinner news: the long-time vamping of pale organdie

Producing its own candlelight effect here—a dress of French silk organdie, with flickers of grey and white brushed across it. A cummerbund ends high under the bosom in a pale-grey silk satin bow. By Werlé; with a silk taffeta lining and separate petticoat. About $190. At Saks Fifth Avenue; Battelstein's.



To have all you wear brighter, wrinkle-free, shrink-free, and spotless . . . ask your cleaner about . . .

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Minneapolis-Honeywell Regulator Co.

Amazing Creamy Pomade

Tones Down Gray Hair

Keeps it neat, alive, young!

If the years have stolen the color and natural oils from your hair, leaving streaks of dry lifeless gray, simply use HERBOLD POMADE as your regular hair dressing. Gradually, subtly, in 1 to 3 weeks, your hair will look young again.

This one and only HERBOLD POMADE is a unique hair cream, rich in special fine oils, that conditions dry hair, restores the look of life—as it re-colors gray hair. Not a coal tar dye, tint, or rinse. That's why you can't have a dyed, artificial look, or a sudden change in appearance, or gray showing at the scalp.

It's real easy. No mess or bother. No skin tests. No one can tell you're using anything but a fine hair dressing. No confusion about shades. Just one creamy pomade blends in the right color for your hair, so perfectly it will look like it did before it turned gray, and keep it that way for as long as you use Herbold Pomade.

So why wait? Even if you have only a few gray hairs—streaked with gray—completely gray—or if your hair has been dyed—start using Herbold Pomade today. In a few weeks friends will forget you were once old and gray; instead they'll think of you as young, beautifully groomed.

Wonderful for Men and Women. At Drug and Cosmetic counters, $1.25 and $3—New Liquid Pomade, $2 (plus tax).

FREE: "How Aging Skin and Hair can be young looking again".
Send to: Herbold Lab., Dept. V, 8008 West 3rd St., Hollywood 48, California.



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City look—

on second look, knitted

RUTLEDGE

Here, one of the city-worthy black chemises that could trigger half a dozen changes of look, or plans, on the basis of its fashion, on the basis of knitting. With this, a woman might, for instance, crowd lunch-dinner-theatre into a single day without crowding her fashion luck: wilting and wrinkling are two things this dress won't do, given half the attention a non-knitted version needs. By Rosanna, of knitted Estron acetate and nylon. $30. At Peck & Peck. Emme turban. Town & Country shoes.

...above "Toreadora Trio"—rayon linen bolero over a saucy cotton eyelet detailed blouse—full windblown skirt—red cotton cummerbund. In spring navy, aqua or pink... below "Land Ho!"—new two-piece middy-chemise look in a white linen-like sleeveless dress with pleated skirt plus spring navy middy top. Both in sizes 7-14 about $9.00 3-6X about $8.00

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Burmel —— New York —
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The plump
little girl
slimmed by dress



One example, here, of a size group called Chubbettes—made specially for a child along the lines of the little girl we sketched, who's 57 inches tall, weighs 85 pounds, takes a size 10½ X (the X, here, is the tip-off for extra roominess, around).

This dress, Arnel sharkskin with all its lines vertical—double rows of buttons at the bodice, straight-hanging pleats at the skirt, both suggesting more height, less width.

$11. Altman's; Marshall Field.

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